

# THE ART-UNION,

## MONTHLY JOURNAL OF THE FINE ARTS,

### THE ARTS DECORATIVE AND ORNAMENTAL.

No. 62.

LONDON: FEBRUARY 1, 1844.

PRICE 1s.

#### ROYAL COMMISSION OF FINE ARTS.

Whitehall, Jan. 8, 1844.

Her Majesty's Commissioners hereby give notice:—

1. That the decorative works intended for exhibition, according to the notices published in June and July, 1843, are to be sent to No. 20, King-street, St. James's-street (late the St. James's Bazaar), between the hours of ten and five on any day, Sunday excepted, during the first week in March next, when Agents will be in attendance to receive them; but no work will be received after Thursday the 7th of March.

2. Each exhibitor is required to send, together with his work, a letter containing his name and address, and stating the number, if more than one, of the specimens sent by him, with such descriptions of the designs, materials, or modes of execution as may be intended for publication, subject to the approval of the Commissioners. The name of the Exhibitor is also to be written on each specimen sent by him, and the specimens are to be numbered to correspond with the list or description contained in his letter.

3. The Artists or their Agents may attend to examine the works sent by them, and to restretch such drawings or paintings as may have been detached from their stretching frames and rolled for the convenience of carriage.

4. No work will be allowed to be retouched after having been received, except to repair an injury occasioned by accident, and then only by the Artist himself.

5. Every possible care will be taken of the works sent, but in case of injury or loss the Commissioners will not be responsible.

6. Catalogues of the Exhibition will be published.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

#### BRITISH INSTITUTION, PALL-MALL.

—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS will be opened on MONDAY next, the 5th inst., and continue open daily from Ten in the Morning until Five in the Evening.

Admittance, 1s. Catalogue, 1s.  
WILLIAM BARNARD, Keeper.

#### THE GALLERY, 53, PALL MALL, ad-

joining the British Institution, is now OPEN, with a Collection of PICTURES by the Old Masters; among which is the celebrated picture by Ludovico Caracci, of 'Christ curing the Blind,' from the Lucca Gallery; together with capital works by the great Masters, the property of Mr. Buchanan, author of the 'Memoirs of Painting,' and which will be disposed of by a SALE OF SHARES, at the rate of 25 per Share, with certain positive advantages to early subscribers, as fully explained in the Prospectus thereof, which may be had at the Gallery, or by letter, addressed to BENJ. DACOSTA, Secretary.

Open from Ten till Four.—Admittance, One Shilling.

#### GALLERY OF GERMAN ART.

HERING and REMINGTON, 137, Regent-street.  
Thorwaldsen's Portrait, after Krueger. Mezzotint, by Luderitz, price 10s. 6d.

Thorwaldsen's Bust, size of life, price 35s.

Thorwaldsen's Frieze, the Entrance of Alexander the Great into Babylon; being the subject of a marble frieze in the King of Denmark's Palace of Christiansburg; in 22 plates, engraved in line by Professor Amster, price £2 2s. in folio.

Thorwaldsen's Works, beautifully engraved in line by Gargoli, 116 plates, in folio.

Schwanthaler: A Series of Eight Statuettes of the Old Masters, 16 inches high: viz., Albert Durer, Holbein, Poussin, Rubens, Correggio, Murillo, Raffaele, and Van Dyck. Price 10s. 6d. each.

Schwanthaler: Tables of Aphrodite; from a frieze in the Palace of the King of Bavaria; 13 plates, by Amster, price 25s.

Schwanthaler: The Crusade of the Emperor Frederick Barbarossa, from a frieze in the Palace of the King of Bavaria, 16 plates, by Amster, price £1 17s. 6d.

Schnaase: The History of the Formative Arts; 2 vols. 8vo. 12s. each.

Nearly ready, a Series of Statuettes of the Blessed Virgin, the Saints, &c. &c.—137, Regent-street.

#### ART-UNION OF LONDON, 4, Trafalgar-square, Charing-cross. Established 1837.

PRESIDENT,

His Royal Highness the Duke of CAMBRIDGE.

VICE-PRESIDENT,

The Most Noble the Marquis of NORTHAMPTON, P.R.S.

The Subscribers of the current year ending the 30th of March, 1844, will receive for each guinea paid, besides the chance of obtaining a valuable work of art, an impression of a LINE ENGRAVING by Mr. E. Goodall, from the picture by Clarkson Standfield, R.A., "The Castle of Iachia;" and, in addition to this, a series of Twenty-two Designs in Outline (size twelve inches by eight), made expressly for the Society by Mr. H. C. Selous, and engraved by Mr. Henry Moses, illustrative of the Pilgrim's Progress.

The Outlines are now engraved, and may be seen at the office. An early subscription is earnestly solicited to enable the Committee to make arrangements for their distribution immediately after the close of the lists.

A finished Proof of the Engraving due to the Subscribers of the year 1843 ('Raffaele and the Fornarina,' engraved by Mr. L. Stocks, after Sir A. Callcott, R.A.) may also be seen at the office.

Subscriptions will be received at the Society's Rooms, 4, Trafalgar-square, Charing-cross; by any member of the Committee; and by the Collectors, Mr. Thomas Brittain, 17, Southampton-place, Euston-square; and Mr. Robert Simpson, 29, John-street West, Blackfriars-road.

Geo. GODWIN, F.R.S., F.S.A., Honorary Secretary.  
Lewis POCOCK, F.S.A., Secretary.

February, 1844.

The Society's Almanac for 1844 may be obtained gratuitously by subscribers on application at the office.

#### PUBLIC NOTICE.—The WATERLOO

BANQUET is painted by Mr. SALTER, and published only by Mr. MOON. The Public are cautioned against any spurious publications from pictures now exhibiting, bearing titles nearly similar, and which publications are not authorized by his Grace the Duke of Wellington.

This public notice is issued in consequence of complaints having been made that persons have been induced to subscribe for prints under the impression that the prints subscribed for were those after Mr. Salter's pictures preparing for publication by Mr. Moon.—20, Threadneedle-street.

#### TO ART-UNIONS.—TO BE DISPOSED OF,

a beautifully engraved STEEL PLATE, of general interest, and peculiarly adapted as a presentation Print to the subscribers of an Art-Union. The subject is painted by one of our most eminent Royal Academicians, and engraved on steel in the highest style of the art. Size of the engraving is 25 inches by 20, including a suitable margin for framing.—The Plate and Copyright would be sold, or any number of impressions would be supplied at so per hundred.—For further particulars apply to A. B., 35, Skinner-street, Clerkenwell, London.

#### THE "TE DEUM LAUDAMUS" ILLUSTRATED.

This day, quarto, with Six Illustrations, 3s., No. 4 of a Series of

#### COMPOSITIONS from the LITURGY. By

JOHN BELL, Sculptor. To be continued Monthly.

No. 1 comprises The Lord's Prayer; No. 2, The Belief; No. 3, Six Subjects from The Morning Prayer; No. 4, the following:—

1. "To Thee all angels cry aloud."

2. "The glorious company of the Apostles praise Thee."

3. "When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of Heaven to all believers."

4. "Oh go your way into His gates with thanksgiving, and into His courts with praise."

5. "Granting us in this world knowledge of Thy truth."

6. "And in the world to come, life everlasting."

London: Longman, Brown Green, and Longmans.

#### NOTICE IS HEREBY GIVEN to the

STUDENTS of the ROYAL ACADEMY, that the following PRIZES will be distributed on the 10th day of December next, 1844, viz:—

A Silver Medal for the best Drawing of an Academy Figure; a Silver Medal for the best Model of an Academy Figure; a Silver Medal for the best Drawing of a Statue or Group, accompanied by Drawings, as large as Nature, of a Head, Hand, and Foot, from Models to be chosen for that purpose by the Keeper;

A Silver Medal for the best Model of a Statue or Group, to be chosen also by the Keeper;

A Silver Medal for the best accurate, finished Drawings in Architecture, of St. Mary Woolnoth, comprising Plans, Elevations, Sections, and Details of the entire Edifice, done from actual Measurements (with a rough Outline giving the dimensions), as large as a whole Sheet of Double Elephant will admit, and not larger, carefully finished and washed, and attested to be their own performance by any one of the Academicians, or any other professor of reputation resident in London.

Two Silver Medals for the best Copies made in the School of Painting, between the time of its opening after the Exhibition and the 1st of November. The First Medal to be accompanied by the Lectures of the Professors Barry, Opie, and Fuseli; unless the Student to whom the Premium may be adjudged shall have previously acquired them in the Academy.

A Silver Medal for the best Medal Die, to be cut in Steel, from the Head of Apollo, in the Royal Academy. The size to be not less than One Inch and a Quarter in Diameter; to be accompanied with an impression in Wax.

N.B.—The Candidates are to enter their Names in the Keeper's Book; those in the Class of Painting on or before the 1st of August; the others on or before the 1st of October. The Architects are to declare their intention in a letter to the Keeper.—Any Student neglecting these Regulations will not be admitted into the Competition.

No Student in the Life may become a Candidate in the Antique Class; nor can any Student who has already obtained a Medal in any Class receive a similar or an inferior Medal in that Class.

The Students in the Life Academy are to begin their Drawings, or Models, on Monday the 7th of October, when the Visitor will set the Model in the same Attitude for Six Nights successively; and on Monday the 14th of October, the Model will be set in another Attitude, and be continued for Six Nights.

The Paintings, Drawings, and Models are to be delivered to the Keeper on or before the 1st of November.

\*. The Paintings, Drawings, and Models are not to be taken out of the Academy, but must be left with the Keeper, otherwise they will not be admitted into the Competition.  
HENRY HOWARD, R.A., Sec.

#### TO COLLECTORS of FINE and RARE

BOOKS.—On SALE, at the LIBRARY OF

ARTS, 106, Great Russell-street, near the Museum:—

A brilliant Set of Piranesi, fine old impressions, original Copy, £135.

Dugdale's Monasticon, by Coney, 241 Plates, published at £141, offers at £8 8s. For elaborate reviews of this splendid work, see the "Dublin Review," by A. W. Pugin, and the "Builder" paper of Jan. 26.

The Vatican, from Paintings by Raffaele, splendid impressions, £12 12s.

Afghanistan, a brilliant Series of Drawings, mounted like the Originals, £10 10s.

Lambert's Genus Pinus, an indispensable work to all Botanists and Agriculturists, £14 14s.

An Original Series of 265 Drawings by Inigo Jones and Kent, of Mansions and Interior Decorations from Strawberry-hill, 30 guineas.

The Original Drawings by Mackenzie, &c., to "Le Keux." Cambridge; cost £500—£130.

N.B. Architects and Builders will find the best and cheapest collection of Architectural Works in England at this House, with many new Publications, among others, a fine Work on Windsor Castle, 40 splendid Plates, for £5 5s., dedicated to her Majesty and Prince Albert.  
\*. Catalogues gratis.



# INTERESTING WORKS SUITABLE FOR PRESENTS.

PUBLISHED BY

SMITH, ELDER and CO.,  
65, CORNHILL.

## THE RECTORY OF VALEHEAD; Or, Records of a Holy Home.

By the Rev. R. W. EVANS, M.A. Thirteenth Edition,  
with plate, price 6s., cloth.

## THE LIFE BOOK OF A LABOURER.

By the Author of the "Bishop's Daughter." Foolscap  
8vo., cloth, price 6s.

## THE RELIGIOUS HISTORY OF MAN.

By D. MORISON. Second Edition, foolscap 8vo., 6s.,  
cloth.

## PICTURES OF PRIVATE LIFE.

By the Author of the "Women of England." First,  
Second, and Third Series, price 7s. 6d. each, foolscap  
8vo., cloth, with plate.

## THE LAST OF THE PLANTAGANETS, An Historical Narrative.

Third Edition, foolscap 8vo., price 7s. 6d., cloth.

## THE LIFE OF MARGARET BEAUFORT, Countess of Richmond and Derby, and Mother of Henry VII.

By CAROLINE A. HALSTED. In One Volume, demy  
8vo., with Portrait, price 12s. cloth.

## OBLIGATIONS OF LITERATURE TO THE MOTHERS OF ENGLAND.

By CAROLINE A. HALSTED. Post 8vo., price 5s. cloth.

## WORKS BY THE REV. C. B. TAYLER, M.A., Author of "May you Like It."

## RECORDS OF A GOOD MAN'S LIFE.

Seventh Edition, foolscap 8vo., price 7s. cloth.

## MONTAGUE;

Or, Is this Religion a Page from the Book of the  
World.  
New Edition, foolscap 8vo., with plate, price 6s. cloth.

## LEGENDS AND RECORDS,

Chiefly Historical. In post 8vo., beautifully illustrated,  
price 10s. 6d., elegantly bound.

## SOCIAL EVILS AND THEIR REMEDY, A Series of Narratives.

In Eight Numbers, price 1s. 6d. each, sewed; or in  
Four Volumes, price 4s. each, half-bound.

The following are the contents of the different  
Numbers:—

- I. The Mechanic.
- II. The Lady and the Lady's Maid.
- III. The Pastor of Dronfelle.
- IV. The Labourer and his Wife.
- V. The County Town.
- VI. Live and Let Live; or, the Manchester Weavers.
- VII. The Soldier.
- VIII. The Leaside Farm.

Most of the above books may be had handsomely  
bound in morocco, at an addition of about 3s. to the  
price.

\*A Catalogue of Smith, Elder, and Co.'s Publica-  
tions of General Literature, and of Oriental and Emi-  
gration Works, may be obtained gratis on application.

## BYRON COMPLETE FOR FIFTEEN SHILLINGS.

A New and Cheaper Edition of  
**LORD BYRON'S POETICAL WORKS.**  
With Portrait, and View of Newstead. One  
Volume. Royal 8vo., 15s.  
John Murray, Albemarle-street.

This day is published, oblong folio, 12s. cloth,  
**THE AMATEUR'S DRAWING-BOOK.**  
By W. L. WALTON. With Observations on Draw-  
ing, and General Instructions in the Art. With thirteen  
plates, printed in Tint-Lithography by Standidge & Co.  
London: Longman, Brown, Green, and Longmans.

**THE DRESDEN GALLERY.**  
Just published, imperial folio, Nos. 1 to 34 of  
**THE MOST CELEBRATED PICTURES**  
of the ROYAL GALLERY at DRESDEN, drawn on  
Stone from the Originals, by FRANZ HANFSTAENGEL:  
with Descriptive and Biographical Notices, in French  
and German. Price 30s. each, on taking the entire  
series; single numbers, 30s. each; single Plates, 12s.  
each.—To be completed in six more numbers.  
\*The Prospectus may be obtained GRATIS of all  
Booksellers.

London: Longman, Brown, Green, and Longmans.

## TO VISITORS TO PICTURE GALLERIES, &c.

This day, second edition, fcp. 8vo., 3s.,  
**THE HAND-BOOK OF TASTE; or, How**  
to Observe Works of Art, especially Cartoons,  
Pictures, and Statues. By FABIVS PICTOR.

"A sensible, intelligent, and well-timed little book.  
The principles of the art of design are briefly and  
simply stated, and their application in the exercise of  
taste and judgment is pointed out and exemplified by  
reference to celebrated and accessible pictures and  
statues."—Spectator.  
London: Longman, Brown, Green, and Longmans.

This day is published, in imperial 4to., with upwards of  
40 Lithographed Drawings, and 70 Wood Engravings,  
£3 3s. cloth.

**A PICTORIAL TOUR in the MEDITER-  
RANEAN;** comprising Malta, Dalmatia, Turkey,  
Asia Minor, Grecian Archipelago, Egypt, Nubia, Greece,  
Sicily, Italy, and Spain. By J. H. ALLAN, Member of  
the Athenian Archaeological Society, and of the Egyptian  
Society of Cairo.

"A most artist-like and interesting work, full of  
beautiful views, and interspersed with many charming  
woodcuts of scenery and antiquities."—Literary Gaz.  
London: Longman, Brown, Green, and Longmans.

Just published, imp. 4to., eleven plates, 21s. cloth;  
large paper (folio), tinted plates, 31s. 6d. cloth.

**THE MONUMENTAL EFFIGIES of the  
TEMPLE CHURCH:** with an Account of their  
Restoration in the year 1842. By EDWARD RICHARD-  
SON, Sculptor.

"The restoration of these figures has been conducted  
by Mr. Richardson with the greatest skill and judg-  
ment."—Addison's Temple Church.

"This is a beautiful work, interesting both to the  
antiquary and the lover of Art."—John Bull.  
London: Longman, Brown, Green, and Longmans.

This day is published, oblong folio, 12s. cloth lettered.  
**THE AMATEUR'S DRAWING-BOOK.**  
By W. L. WALTON. With Observations on  
Drawing, and General Instructions in the Art. With  
Thirteen Plates, printed in Tint-Lithography by  
STANDIDGE and Co.

"This is not a show drawing-book, nor meant to  
attract the eye; but a book for use. The instructions  
are brief and plain, and the drawings simple, but both  
are well considered. Mr. Walton has most cleverly  
worked out his idea of showing how a picture may be  
produced from the simplest materials and in the sim-  
plest manner, and yet preserve the appearances pre-  
sented by nature. His book will prove of eminent ser-  
vice in teaching those acquainted with the elements  
(for whose use it is designed,) freedom and facility in  
drawing from Nature, and ridding them of the man-  
nerism and rigidity inevitable to copyists; and, better  
than any book of the kind we know, it will practically  
teach the art of composition from the commonest, and  
apparently rude materials."—Britannia.  
London: Longman, Brown, Green, and Longmans.

Just published, in 1 vol., imperial 4to., 40 plates, en-  
graved in the finest manner, handsomely bound, price  
£2 12s. 6d.

**ANCIENT and MODERN ARCHITEC-  
TURE.** Edited by JULES GAILHARBAUD. Series  
the First. With an Introduction by T. L. Donaldson,  
Professor of Architecture, University College, London.  
"Both useful and valuable to the student, and inter-  
esting to the general reader."—Athenaeum.

"The execution of the plates leaves nothing to be de-  
sired, either in clearness of details, or pictorial effect."  
—Morning Chronicle, Jan. 18.

"One of the cheapest and most available works of  
reference for the student and the profession."—Civil  
Engineer and Architects' Journal.  
Part XVII. February 1, and continued on the first of  
each month.

F. Didot and Co., Amen-corner, Paternoster-row.

In the press, and shortly will be published, in quarto,  
**A SERIES OF ILLUSTRATIONS to**  
"SINTRAM and his COMPANIONS," the ce-  
lebrated allegorical romance, by the late Baron DE LA  
MOTTE FOUQUES. Drawn on wood by H. C. SELOUS,  
Esq., and engraved in the best style of the art.  
London: James Burns, 17, Portman-street.

The Proceeds from the Sale of this Engraving, after  
payment of the expenses, to be given to the Widows' Fund, Bank of England.

To be published in February,  
**A HIGHLY FINISHED LINE**  
ENGRAVING by J. H. KERNOT, from a Picture  
by MARLOW, presented to the Bank by JEREMIAH  
HARMAN, Esq., 1800, representing the BANK OF  
ENGLAND, ROYAL EXCHANGE, and adjacent Build-  
ings as they existed 1790. Size of the Engraving 18  
inches by 12. Prints, 12s.; Proofs, 21s.  
Subscribers' names received at the Secretaries' Office,  
Bank of England; and at the Publisher's, M. M. Hol-  
loway, Printseller, &c., 25, Bedford-street, Covent-  
garden, where Proofs may be seen in appropriate  
Frames made expressly for this publication.

**TREATISE on FRESCO, ENCAUSTIC, and**  
**TEMPERA PAINTING.** By EUGENIO LA-  
TILLA. Price 5s. Being the substance of Lectures  
delivered at the School of Design, Saville House, and  
at the Society of British Artists, in the years 1835 and  
1840. This work describes the different methods of the  
Greeks and Italians; the Stuccoes, Vehicles, and Pig-  
ments used by them and employed by the authors.  
Published by Hering and Remington, German Repo-  
sitory of Art, 153, Regent-street.

Now ready, with 35 plates, beautifully bound, 21s.,  
**CHINA—Its Scenery, Architecture, Social**  
Habits, &c. Drawings by ALLOM; descriptions by  
Rev. G. N. WRIGHT.

"A very amusing book: conveys instruction without  
wearying, and pleases without misleading the reader.  
The combined efforts of the artist and writer facilitate  
the acquirement of much that could not be conveyed  
by either party unassisted, and bring to every capacity  
of acquisition a great deal of what everybody is anxious  
for, and ought to know."—Times.

In uniform volumes, neatly bound, the  
**ENGLISHWOMAN'S FAMILY LIBRARY.**  
"We can conscientiously aver, that no works within  
our knowledge are equally calculated to interest by  
their cheerful, pleasant composition, and to instruct by  
their sagacious, honest counsels."

Women of England .. .. .	9s.
Daughters of England .. .. .	10s.
Wives of England .. .. .	10s.
Mothers of England (last of series) now ready	10s.

A morocco case, with glass front, and lettered "The  
Englishwoman's Family Library," to contain these  
works, 10s. Fisher, Son, and Co., London.

**NEW SERIES OF CHAMBERS'S**  
**EDINBURGH JOURNAL.** In Weekly Num-  
bers, price Three-halfpence, or Monthly, stitched in  
a neat wrapper, price Sevenpence.  
Messrs. W. and R. CHAMBERS respectfully an-  
nounce, that, in compliance with an almost universally  
expressed desire, which has latterly increased in force,  
they have altered the size of their Journal from its  
quarto form to a handsome Imperial octavo size, and  
commencing with No. 1 of a New Series—thus offering  
a favourable opportunity for commencing the work  
without the necessity of purchasing the previous vol-  
umes.

"Chambers's Edinburgh Journal" was begun in  
February, 1832, for the purpose of supplying a weekly  
sheet of instructive and entertaining reading, apart  
from all temporary, speculative, or controversial to-  
pics. The matters usually presented in its pages are—  
Moral and Familiar Essays, Popular Information on  
Science, Notices of Inventions and Discoveries, Social  
Statistics, Tours at Home and Abroad, Tales, Bio-  
graphic Sketches of remarkable or exemplary Indi-  
viduals, Poetry, and Anecdotes, besides papers of a  
miscellaneous and entertaining kind—the whole treated  
in a cheerful, considerate, and candid spirit, and ad-  
dressing itself to the whole intellectual nature of its  
readers. In short, while innocently amusing by deli-  
neations of manners, and playful sketches of the less  
obvious characteristics of man and society, it has also  
aimed at impressing sound moral lessons, and raising  
human character as far as possible out of its grosser  
elements.

In now announcing the commencement of a New  
Series, the Editors of the Journal wish to assure the  
public that they contemplate carrying it on with, if  
possible, increased zeal and assiduity, and on the same  
principles of management by which they have hitherto  
been guided. In its new form it will contain precisely  
the same quantity of matter as formerly, and every  
other arrangement connected with the work remains  
unchanged.

\*A Stamped Edition for transmission by post,  
free, price Twopence Halfpenny, or the same sent  
weekly to any part of the British dominions on pay-  
ment of one quarter in advance.

W. and R. Chambers, Edinburgh; W. S. Orr and  
Co., Amen-corner, London; W. Curry, jun., and Co.,  
Dublin; and sold by all booksellers.



## THE ART-UNION.



LONDON, FEBRUARY 1, 1844.

## CONTENTS.

1. THE MERCANTILE VALUE OF THE FINE ARTS .. .. .	31
2. NOTES ON BRITISH COSTUME .. .. .	32
3. IMPROVEMENTS IN FRESCO .. .. .	35
4. THE WORKS OF ROBERT BURNS .. .. .	36
5. SOCIETIES IN CONNEXION WITH ART .. .. .	36
6. THE QUEEN'S SUMMER HOUSE, BUCKINGHAM GARDENS .. .. .	37
7. GLYPHOGRAPHY .. .. .	38
8. JOSEPH'S STATUE OF WILKIE .. .. .	40
9. THE LIVING ARTISTS OF EUROPE.—NO. II.: ALBERT THORWALDSEN .. .. .	40
10. LETTER FROM XANTHUS .. .. .	41
11. THE NOMENCLATURE OF PICTORIAL ART .. .. .	42
12. ART IN CONTINENTAL STATES:—FRANCE; GERMANY; ITALY .. .. .	44
13. CORRESPONDENCE:—SIR JOSHUA REYNOLDS .. .. .	45
14. VARIETIES:—ROYAL ACADEMY; THE BRITISH INSTITUTION; THE NATIONAL GALLERY; WOOD-ENGRAVING—THE SCHOOL OF DESIGN; ARCHITECTURAL LECTURES; MR. WILKIN'S LECTURES; BURFORD'S PANORAMA; THE LATE H. P. BRIGGS, ESQ.; ANATOMICAL LECTURES; ETC. .. .. .	45
15. ART IN THE PROVINCES:—LIVERPOOL; MANCHESTER SCHOOL OF DESIGN; BIRMINGHAM; PLYMOUTH; SCOTLAND; GLASGOW; FAIRLEY; DUBLIN .. .. .	47
16. REVIEWS OF PUBLISHED WORKS .. .. .	48

## MERCANTILE VALUE OF THE FINE ARTS.

## NO. II.—GLASS IN DOMESTIC USE.

GLASS is so extensively used for purposes of utility and ornament that it is scarcely possible to examine its several applications in any reasonable compass. The difficulty is increased by the variety of the results produced from the different processes of vitrification, and the closeness of the imitations of gems, jaspers, porphyries, and marbles which have recently been brought before the public. It is not our purpose on the present occasion to enter into any examination of the applications of opaque or coloured glass, and still less to investigate the union of glass with other substances, whether for use or ornament: we shall confine our attention to transparent glass, and examine its most common uses.

The historical notices respecting the invention of glass are so vague and contradictory that they scarcely merit examination,—but those who visit the Egyptian-rooms at the British Museum will find good reason to believe that it was derived from the previous invention of pottery, and the accidental discovery of the glazing process in the furnaces. A child soon discovers the plastic nature of clay and the permanence given to its forms by exposure to heat; it was an easy step to try whether its hardness and durability might not be increased by artificial heat, and in the furnace the accidental presence of vitreous substances would soon call attention to the effects of glazing. When recently visiting a pottery for coarse earthenware, on the seacoast, we noticed this effect repeatedly produced; and on subsequent examination of the Egyptian antiquities we found evidences of glazing ascending to a higher antiquity than any fragment of glass of which the age can be satisfactorily established.

This theory is not irreconcilable with Pliny's account of the Phœnician discovery of glass, because the Egyptian glass appears to have been always coarse and opaque, similar to that in our common bottles. When the Phœnician mariners employed fossil alkali for their fires on the sands of the Pelus, the translucent substance which resulted was not regarded as a novelty, else ignorant sailors would scarcely have bestowed a thought upon the process; but their attention was sure to be excited by discovering in a more perfect form a substance with which their voyages to Egypt had made them previously acquainted.

Much of the difficulty connected with the history of glass arises from the want of sufficient distinction between vitrified and semi-vitrified substances; the Greeks applied the term *vaios* indiscriminately to both, and further extended it to all transparent or semi-transparent substances. We have, however, some means of testing the extent of the Phœnician glass-manufactures; it is generally known that Palestine was the granary of the Tyrians and Sidonians; from the age of David to that of Nebuchadnezzar the Israelites imported all their better articles of dress and ornament from the Phœnicians, paying for them with agricultural produce. Now, among the ornaments of the Jewish ladies enumerated by Isaiah (chap. iii.), there is but one which could have been made of glass, the smelling-bottle (in our version "tablet"), and even this may be rendered "a perfume-box." The Greeks, however, inform us that the Phœnician and other eastern nations were accustomed to stud and even cover the ceilings and walls of their apartments with glass, and we learn from Morier that the custom is not yet disused in Persia.

The most ordinary application of glass in modern times is for windows, a purpose to which glass appears not to have been applied before the fourth century. Without entering into any antiquarian discussion respecting the gradual introduction of glass windows, it is only necessary to state that our ancestors looked only to two objects, the admission of light,—and the exclusion of cold. To render the inside of a house or an apartment visible from the outside never entered into their contemplation. In churches, indeed, there was usually an anxiety to exclude those within from the distraction of external objects, and hence arose the use of stained glass. The rich mellowed light which streamed through the storied window seemed to belong to a state of existence different from that of the ordinary world, and to sever the worshipper from all connexion with the material universe. We are not disposed to deny that such adjuncts to devotion may have been abused; but when we know, from experience, how difficult the process of complete abstraction from worldly things is to the most truly pious, and how the slightest sight or sound is sufficient to interrupt the earnestness of mental dedication, we feel ready to vindicate the wisdom that "shut out the world when man was brought into the immediate presence of his Creator."

Art recognises an object and purpose in all its decorations; it replies both to *ad quid?* and *propter quid?* But he who visits some of our modern churches, will be not a little perplexed to discover any rational design in the arrangement of the windows, or any suggestive purpose in their harmonies with, and relations to, an ecclesiastical edifice. The architects seem to have designed them for dwelling-houses, not houses of worship. They are placed at the back of the congregation; they are awkwardly intersected by the gallery, and the cross lights which they throw upon the congregation, seem expressly designed for the purpose of interrupting devotional feeling. We are not going to enter incidentally on so large a subject as ecclesiastical architecture; but we must say that buildings to be lighted with glass windows are different from buildings open to the canopy of heaven, and

that confounding one with the other is one of the greatest sources of the architectural chaos in modern Babylon.

We see in the use of stained glass in ecclesiastical edifices, an intellectual purpose, such as the higher principles of Art love to recognise; but at the same time we must say, that we have seen few modern specimens of stained glass which quite satisfy our taste. Various causes may be assigned for this; on examining some old specimens of stained glass, we found that the glass itself had been corroded by exposure to the atmosphere; and that the original glass appeared to have been, when made, of about the same texture as the Indian glass of the present day, which every one knows to be impure and imperfect. Now, there is a possibility that the texture which is the best for pure and perfect glass, may be the worst for imbibing and retaining colour, and this is to a considerable extent confirmed by the record of some experiments which we have had an opportunity of consulting. A more obvious cause of the evil is, that modern artists aim too much at producing the effects of oil-paintings, which, of course, are unattainable in stained glass. There is spread amongst us a nervous dread of the strong contrasts produced by whole colours, though Nature stamps them with approbation, by exhibiting them to us in the glowing clouds of a summer's evening.

The soothing influence of mellowed light is not confined to the church and the cloister—it would add considerably to the solemnity of courts of justice; it would aid the student in the library, and increase devotion in the oratory. The large hall of a baronial mansion would have its effect greatly increased by the streaming of light through windows stained with heraldic devices and heroic achievements. In the conservatory its use will probably become common, now that attention has been directed to the effects produced by the action of coloured light on plants.

In the dwelling-house, the admission of light and the exclusion of cold are the main objects of attention; next to them comes the enjoyment of the external prospect, which, with our ancestors, was a very secondary consideration. Where there is no prospect, or a very disagreeable one, large panes of plate glass, in a window of immense size, have only the merit of being supremely ridiculous, and large windows, with multitudinous small panes, are hideous. Such abominations are indeed, to a great extent, the consequence of the window-tax, but it is not just to blame this impost for all the architectural ugliness laid to its charge. Where a large quantity of light is wanted, and where, at the same time, the external view is anything but pleasing, recourse must be had to colour. We were among the first to hail with pleasure the increased use of plate-glass, but we must say that it is much abused, when a window like a shop-front is placed to enjoy the prospect of a stable-yard.

Glass, in street architecture, is only just beginning to excite attention. The shopkeeper is more interested in calling the attention of the passenger to his wares than in obtaining light from the front windows for his counter. To him, consequently, the recent facilities afforded for obtaining plate-glass have been a decided boon; and he has, in fact, been enabled to exhibit his goods as if no *media* intervened between them and the spectator. To this illusion, the glass used in shop-fronts should bear constant reference; and this was tried, with nearly complete success, in Regent-street, where a single pane of glass, between two palm-trees, gave the effect of an alcove, where upholstery was arranged to rest and gratify the luxurious traveller. The design, however, was sadly marred in the execution; but this is not the only instance in which the constructors of shop-fronts have perversely sought to force the existence of the expensive glass upon notice, perversely forgetting that the suggestive purpose of a large plate of glass is to destroy



# INTERESTING WORKS SUITABLE FOR PRESENTS.

PUBLISHED BY

SMITH, ELDER and CO.,  
65, CORNHILL.

## THE RECTORY OF VALEHEAD; Or, Records of a Holy Home.

By the Rev. R. W. EVANS, M.A. Thirteenth Edition,  
with plate, price 6s., cloth.

## THE LIFE BOOK OF A LABOURER.

By the Author of the "Bishop's Daughter." Foolscap  
8vo., cloth, price 6s.

## THE RELIGIOUS HISTORY OF MAN.

By D. MORISON. Second Edition, foolscap 8vo., 6s.,  
cloth.

## PICTURES OF PRIVATE LIFE.

By the Author of the "Women of England." First,  
Second, and Third Series, price 7s. 6d. each, foolscap  
8vo., cloth, with plate.

## THE LAST OF THE PLANTAGANETS,

An Historical Narrative.

Third Edition, foolscap 8vo., price 7s. 6d., cloth.

## THE LIFE OF MARGARET BEAUFORT, Countess of Richmond and Derby, and Mother of Henry VII.

By CAROLINE A. HALSTED. In One Volume, demy  
8vo., with Portrait, price 12s. cloth.

## OBLIGATIONS OF LITERATURE TO THE MOTHERS OF ENGLAND.

By CAROLINE A. HALSTED. Post 8vo., price 5s. cloth.

## WORKS BY THE REV. C. B. TAYLER, M.A., Author of "May you Like It."

### RECORDS OF A GOOD MAN'S LIFE.

Seventh Edition, foolscap 8vo., price 7s. cloth.

### MONTAGUE;

Or, Is this Religion a Page from the Book of the  
World.  
New Edition, foolscap 8vo., with plate, price 6s. cloth.

### LEGENDS AND RECORDS,

Chiefly Historical. In post 8vo., beautifully illustrated,  
price 10s. 6d., elegantly bound.

### SOCIAL EVILS AND THEIR REMEDY,

A Series of Narratives.

In Eight Numbers, price 1s. 6d. each, sewed; or in  
Four Volumes, price 4s. each, half-bound.

The following are the contents of the different  
Numbers:—

- I. The Mechanic.
- II. The Lady and the Lady's Maid.
- III. The Pastor of Dronfells.
- IV. The Labourer and his Wife.
- V. The County Town.
- VI. Live and Let Live; or, the Manchester  
Weavers.
- VII. The Soldier.
- VIII. The Leaside Farm.

Most of the above books may be had handsomely  
bound in morocco, at an addition of about 3s. to the  
price.

\*A Catalogue of Smith, Elder, and Co.'s Publica-  
tions of General Literature, and of Oriental and Emi-  
gration Works, may be obtained gratis on application.

## BYRON COMPLETE FOR FIFTEEN SHILLINGS.

A New and Cheaper Edition of

**LORD BYRON'S POETICAL WORKS.**  
With Portrait, and View of Newstead. One  
Volume. Royal 8vo., 15s.  
John Murray, Albemarle-street.

This day is published, oblong folio, 12s. cloth,  
**THE AMATEUR'S DRAWING-BOOK.**  
By W. L. WALTON. With Observations on Draw-  
ing, and General Instructions in the Art. With thirteen  
plates, printed in Tint-Lithography by Standidge & Co.  
London: Longman, Brown, Green, and Longmans.

## THE DRESDEN GALLERY.

Just published, imperial folio, Nos. 1 to 54 of  
**THE MOST CELEBRATED PICTURES**  
of the ROYAL GALLERY at DRESDEN, drawn on  
Stone from the Originals, by FRANK HANFSTAENGEL:  
with Descriptive and Biographical Notices, in French  
and German. Price 20s. each, on taking the entire  
series; single numbers, 30s. each; single Plates, 12s.  
each.—To be completed in six more numbers.

\*The Prospectus may be obtained GRATIS of all  
Booksellers.  
London: Longman, Brown, Green, and Longmans.

## TO VISITORS TO PICTURE GALLERIES, &c.

This day, second edition, fcp. 8vo., 3s.,  
**THE HAND-BOOK OF TASTE; or, How**  
to Observe Works of Art, especially Cartoons,  
Pictures, and Statues. By FABIVS PICTOR.

"A sensible, intelligent, and well-timed little book.  
The principles of the art of design are briefly and  
simply stated, and their application in the exercise of  
taste and judgment is pointed out and exemplified by  
reference to celebrated and accessible pictures and  
statues."—Spectator.

London: Longman, Brown, Green, and Longmans.

This day is published, in imperial 4to., with upwards of  
40 Lithographed Drawings, and 70 Wood Engravings,  
£3 3s. cloth,

**A PICTORIAL TOUR in the MEDITER-  
RANEAN;** comprising Malta, Dalmatia, Turkey,  
Asia Minor, Grecian Archipelago, Egypt, Nubia, Greece,  
Sicily, Italy, and Spain. By J. H. ALLAN, Member of  
the Athenian Archaeological Society, and of the Egypt-  
ian Society of Cairo.

"A most artist-like and interesting work, full of  
beautiful views, and interspersed with many charming  
woodcuts of scenery and antiquities."—Literary Gas.

London: Longman, Brown, Green, and Longmans.

Just published, imp. 4to., eleven plates, 21s. cloth;  
large paper (folio), tinted plates, 31s. 6d. cloth,

**THE MONUMENTAL EFFIGIES of the  
TEMPLE CHURCH:** with an Account of their  
Restoration in the year 1842. By EDWARD RICHARD-  
SON, Sculptor.

"The restoration of these figures has been conducted  
by Mr. Richardson with the greatest skill and judg-  
ment."—Addison's Temple Church.

"This is a beautiful work, interesting both to the  
antiquary and the lover of Art."—John Bull.

London: Longman, Brown, Green, and Longmans.

This day is published, oblong folio, 12s. cloth lettered,

**THE AMATEUR'S DRAWING-BOOK.**  
By W. L. WALTON. With Observations on  
Drawing, and General Instructions in the Art. With  
Thirteen Plates, printed in Tint-Lithography by  
STANDIDGE and Co.

"This is not a show drawing-book, nor meant to  
attract the eye; but a book for use. The instructions  
are brief and plain, and the drawings simple, but both  
are well considered. Mr. Walton has most cleverly  
worked out his idea of showing how a picture may be  
produced from the simplest materials and in the sim-  
plest manner, and yet preserve the appearances pre-  
sented by nature. His book will prove of eminent ser-  
vice in teaching those acquainted with the elements  
(for whose use it is designed,) freedom and facility in  
drawing from Nature, and ridding them of the man-  
nerism and rigidity inevitable to copyists; and, better  
than any book of the kind we know, it will practically  
teach the art of composition from the commonest, and  
apparently rude materials."—Britannia.

London: Longman, Brown, Green, and Longmans.

Just published, in 1 vol., imperial 4to., 40 plates, en-  
graved in the finest manner, handsomely bound, price  
£2 12s. 6d.,

**ANCIENT and MODERN ARCHITEC-  
TURE.** Edited by JULES GAILHARDAUD. Series  
the First. With an Introduction by T. L. Donaldson,  
Professor of Architecture, University College, London.

"Both useful and valuable to the student, and inter-  
esting to the general reader."—Athenæum.

"The execution of the plates leaves nothing to be de-  
sired, either in clearness of details, or pictorial effect."

—Morning Chronicle, Jan. 18.  
"One of the cheapest and most available works of  
reference for the student and the profession."—Civil  
Engineer and Architects' Journal.

Part XVII. February 1, and continued on the first of  
each month.

F. Didot and Co., Amen-corner, Paternoster-row.

In the press, and shortly will be published, in quarto,  
**A SERIES of ILLUSTRATIONS to**  
"SINTRAM and his COMPANIONS," the ce-  
lebrated allegorical romance, by the late Baron DE LA  
MORTE FOUGUE. Drawn on wood by H. C. SÉLOUS,  
Esq., and engraved in the best style of the art.  
London: James Burns, 17, Portman-street.

The Proceeds from the Sale of this Engraving, after  
payment of the expenses, to be given to the Widows' Fund, Bank of England.

To be published in February,  
**A HIGHLY FINISHED LINE**  
ENGRAVING by J. H. KERNOT, from a Picture  
by MARLOW, presented to the Bank by JEREMIAH  
HARMAN, Esq., 1800, representing the BANK OF  
ENGLAND, ROYAL EXCHANGE, and adjacent Build-  
ings as they existed 1790. Size of the Engraving 18  
inches by 12. Prints, 12s.; Proofs, 21s.

Subscribers' names received at the Secretaries' Office,  
Bank of England; and at the Publisher's, M. M. Hol-  
loway, Printseller, &c., 25, Bedford-street, Covent-  
garden, where Proofs may be seen in appropriate  
Frames made expressly for this publication.

**TREATISE on FRESCO, ENCAUSTIC, and**  
**TEMPERA PAINTING.** By EUGENIO LA-  
TILLA. Price 5s. Being the substance of Lectures  
delivered at the School of Design, Saville House, and  
at the Society of British Artists, in the years 1838 and  
1840. This work describes the different methods of the  
Greeks and Italians; the Stuccoes, Vehicles, and Pig-  
ments used by them and employed by the authors.

Published by Hering and Remington, German Repo-  
sitory of Art, 153, Regent-street.

Now ready, with 33 plates, beautifully bound, 21s.,

**CHINA—Its Scenery, Architecture, Social**  
**Habits, &c.** Drawings by ALLOM; descriptions by  
Rev. G. N. WRIGHT.

"A very amusing book: conveys instruction without  
wearying, and pleases without misleading the reader.  
The combined efforts of the artist and writer facilitate  
the acquirement of much that could not be conveyed  
by either party unassisted, and bring to every capacity  
of acquisition a great deal of what everybody is anxious  
for, and ought to know."—Times.

In uniform volumes, neatly bound, the

**ENGLISHWOMAN'S FAMILY LIBRARY.**  
"We can conscientiously aver, that no works within  
our knowledge are equally calculated to interest by  
their cheerful, pleasant composition, and to instruct by  
their sagacious, honest counsels."

Women of England .. .. . 9s.  
Daughters of England .. .. . 10s.  
Wives of England .. .. . 10s.  
Mothers of England (last of series) now ready 10s.  
A morocco case, with glass front, and lettered "The  
Englishwoman's Family Library," to contain these  
works, 10s. Fisher, Son, and Co., London.

**NEW SERIES of CHAMBERS'S**  
**EDINBURGH JOURNAL.** In Weekly Num-  
bers, price Three-halfpence, or Monthly, stitched in  
a neat wrapper, price Sevenpence.

Messrs. W. and R. CHAMBERS respectfully an-  
nounce, that, in compliance with an almost universally  
expressed desire, which has latterly increased in force,  
they have altered the size of their Journal from its  
quarto form to a handsome Imperial octavo size, and  
commencing with No. 1 of a New Series—thus offering  
a favourable opportunity for commencing the work  
without the necessity of purchasing the previous vol-  
umes.

"Chambers's Edinburgh Journal" was begun in  
February, 1832, for the purpose of supplying a weekly  
sheet of instructive and entertaining reading, apart  
from all temporary, speculative, or controversial to-  
pics. The matters usually presented in its pages are—  
Moral and Familiar Essays, Popular Information on  
Science, Notices of Inventions and Discoveries, Social  
Statistics, Tours at Home and Abroad, Tales, Bio-  
graphic Sketches of remarkable or exemplary indi-  
viduals, Poetry, and Anecdotes, besides papers of a  
miscellaneous and entertaining kind—the whole treated  
in a cheerful, considerate, and candid spirit, and ad-  
dressing itself to the whole intellectual nature of its  
readers. In short, while innocently amusing by deli-  
neations of manners, and playful sketches of the less  
obvious characteristics of man and society, it has also  
aimed at impressing sound moral lessons, and raising  
human character as far as possible out of its grosser  
elements.

In now announcing the commencement of a New  
Series, the Editors of the Journal wish to assure the  
public that they contemplate carrying it on with, if  
possible, increased zeal and assiduity, and on the same  
principles of management by which they have hitherto  
been guided. In its new form it will contain precisely  
the same quantity of matter as formerly, and every  
other arrangement connected with the work remains  
unchanged.

\*A Stamped Edition for transmission by post,  
free, price Twopence Halfpenny, or the same sent  
weekly to any part of the British dominions on pay-  
ment of one quarter in advance.

W. and R. Chambers, Edinburgh; W. S. Orr and  
Co., Amen-corner, London; W. Curry, jun., and Co.,  
Dublin; and sold by all booksellers.



## THE ART-UNION.



LONDON, FEBRUARY 1, 1844.

## CONTENTS.

1. THE MERCANTILE VALUE OF THE FINE ARTS .. .	31
2. NOTES ON BRITISH COSTUME .. .	32
3. IMPROVEMENTS IN FRESCO .. .	35
4. THE WORKS OF ROBERT BURNS .. .	36
5. SOCIETIES IN CONNECTION WITH ART .. .	36
6. THE QUEEN'S SUMMER HOUSE, BUCKINGHAM GARDENS .. .	37
7. GLYPHOGRAPHY .. .	38
8. JOSEPH'S STATUE OF WILKIE .. .	40
9. THE LIVING ARTISTS OF EUROPE.—NO. II.: ALBERT THORWALDSEN .. .	40
10. LETTER FROM XANTHUS .. .	41
11. THE NOMENCLATURE OF PICTORIAL ART .. .	42
12. ART IN CONTINENTAL STATES:—FRANCE; GERMANY; ITALY .. .	44
13. CORRESPONDENCE:—SIR JOSHUA REYNOLDS .. .	45
14. VARIETIES:—ROYAL ACADEMY; THE BRITISH INSTITUTION; THE NATIONAL GALLERY; WOOD-ENGRAVING—THE SCHOOL OF DESIGN; ARCHITECTURAL LECTURES; MR. WILKIN'S LECTURES; BURFORD'S PANORAMA; THE LATE H. P. BRIGGS, ESQ.; ANATOMICAL LECTURES; ETC. .. .	45
15. ART IN THE PROVINCES:—LIVERPOOL; MANCHESTER SCHOOL OF DESIGN; BIRMINGHAM; PLYMOUTH; SCOTLAND; GLASGOW; FAIRLEY; DUBLIN .. .	47
16. REVIEWS OF PUBLISHED WORKS .. .	48

## MERCANTILE VALUE OF THE FINE ARTS.

## NO. II.—GLASS IN DOMESTIC USE.

GLASS is so extensively used for purposes of utility and ornament that it is scarcely possible to examine its several applications in any reasonable compass. The difficulty is increased by the variety of the results produced from the different processes of vitrification, and the closeness of the imitations of gems, jaspers, porphyries, and marbles which have recently been brought before the public. It is not our purpose on the present occasion to enter into any examination of the applications of opaque or coloured glass, and still less to investigate the union of glass with other substances, whether for use or ornament: we shall confine our attention to transparent glass, and examine its most common uses.

The historical notices respecting the invention of glass are so vague and contradictory that they scarcely merit examination,—but those who visit the Egyptian-rooms at the British Museum will find good reason to believe that it was derived from the previous invention of pottery, and the accidental discovery of the glazing process in the furnaces. A child soon discovers the plastic nature of clay and the permanence given to its forms by exposure to heat; it was an easy step to try whether its hardness and durability might not be increased by artificial heat, and in the furnace the accidental presence of vitreous substances would soon call attention to the effects of glazing. When recently visiting a pottery for coarse earthenware, on the seacoast, we noticed this effect repeatedly produced; and on subsequent examination of the Egyptian antiquities we found evidences of glazing ascending to a higher antiquity than any fragment of glass of which the age can be satisfactorily established.

This theory is not irreconcilable with Pliny's account of the Phœnician discovery of glass, because the Egyptian glass appears to have been always coarse and opaque, similar to that in our common bottles. When the Phœnician mariners employed fossil alkali for their fires on the sands of the Pelus, the translucent substance which resulted was not regarded as a novelty, else ignorant sailors would scarcely have bestowed a thought upon the process; but their attention was sure to be excited by discovering in a more perfect form a substance with which their voyages to Egypt had made them previously acquainted.

Much of the difficulty connected with the history of glass arises from the want of sufficient distinction between vitrified and semi-vitrified substances; the Greeks applied the term *vasos* indiscriminately to both, and further extended it to all transparent or semi-transparent substances. We have, however, some means of testing the extent of the Phœnician glass-manufactures; it is generally known that Palestine was the granary of the Tyrians and Sidonians; from the age of David to that of Nebuchadnezzar the Israelites imported all their better articles of dress and ornament from the Phœnicians, paying for them with agricultural produce. Now, among the ornaments of the Jewish ladies enumerated by Isaiah (chap. iii.), there is but one which could have been made of glass, the smelling-bottle (in our version "tablet"), and even this may be rendered "a perfume-box." The Greeks, however, inform us that the Phœnician and other eastern nations were accustomed to stud and even cover the ceilings and walls of their apartments with glass, and we learn from Morier that the custom is not yet disused in Persia.

The most ordinary application of glass in modern times is for windows, a purpose to which glass appears not to have been applied before the fourth century. Without entering into any antiquarian discussion respecting the gradual introduction of glass windows, it is only necessary to state that our ancestors looked only to two objects, the admission of light,—and the exclusion of cold. To render the inside of a house or an apartment visible from the outside never entered into their contemplation. In churches, indeed, there was usually an anxiety to exclude those within from the distraction of external objects, and hence arose the use of stained glass. The rich mellowed light which streamed through the storied window seemed to belong to a state of existence different from that of the ordinary world, and to sever the worshipper from all connexion with the material universe. We are not disposed to deny that such adjuncts to devotion may have been abused; but when we know, from experience, how difficult the process of complete abstraction from worldly things is to the most truly pious, and how the slightest sight or sound is sufficient to interrupt the earnestness of mental dedication, we feel ready to vindicate the wisdom that "shut out the world when man was brought into the immediate presence of his Creator."

Art recognises an object and purpose in all its decorations; it replies both to *ad quod?* and *propter quid?* But he who visits some of our modern churches, will be not a little perplexed to discover any rational design in the arrangement of the windows, or any suggestive purpose in their harmonies with, and relations to, an ecclesiastical edifice. The architects seem to have designed them for dwelling-houses, not houses of worship. They are placed at the back of the congregation; they are awkwardly intersected by the gallery, and the cross lights which they throw upon the congregation, seem expressly designed for the purpose of interrupting devotional feeling. We are not going to enter incidentally on so large a subject as ecclesiastical architecture; but we must say that buildings to be lighted with glass windows are different from buildings open to the canopy of heaven, and

that confounding one with the other is one of the greatest sources of the architectural chaos in modern Babylon.

We see in the use of stained glass in ecclesiastical edifices, an intellectual purpose, such as the higher principles of Art love to recognise; but at the same time we must say, that we have seen few modern specimens of stained glass which quite satisfy our taste. Various causes may be assigned for this; on examining some old specimens of stained glass, we found that the glass itself had been corroded by exposure to the atmosphere; and that the original glass appeared to have been, when made, of about the same texture as the Indian glass of the present day, which every one knows to be impure and imperfect. Now, there is a possibility that the texture which is the best for pure and perfect glass, may be the worst for imbibing and retaining colour, and this is to a considerable extent confirmed by the record of some experiments which we have had an opportunity of consulting. A more obvious cause of the evil is, that modern artists aim too much at producing the effects of oil-paintings, which, of course, are unattainable in stained glass. There is spread amongst us a nervous dread of the strong contrasts produced by whole colours, though Nature stamps them with approbation, by exhibiting them to us in the glowing clouds of a summer's evening.

The soothing influence of mellowed light is not confined to the church and the cloister—it would add considerably to the solemnity of courts of justice; it would aid the student in the library, and increase devotion in the oratory. The large hall of a baronial mansion would have its effect greatly increased by the streaming of light through windows stained with heraldic devices and heroic achievements. In the conservatory its use will probably become common, now that attention has been directed to the effects produced by the action of coloured light on plants.

In the dwelling-house, the admission of light and the exclusion of cold are the main objects of attention; next to them comes the enjoyment of the external prospect, which, with our ancestors, was a very secondary consideration. Where there is no prospect, or a very disagreeable one, large panes of plate glass, in a window of immense size, have only the merit of being supremely ridiculous, and large windows, with multitudinous small panes, are hideous. Such abominations are indeed, to a great extent, the consequence of the window-tax, but it is not just to blame this impost for all the architectural ugliness laid to its charge. Where a large quantity of light is wanted, and where, at the same time, the external view is anything but pleasing, recourse must be had to colour. We were among the first to hail with pleasure the increased use of plate-glass, but we must say that it is much abused, when a window like a shop-front is placed to enjoy the prospect of a stable-yard.

Glass, in street architecture, is only just beginning to excite attention. The shopkeeper is more interested in calling the attention of the passenger to his wares than in obtaining light from the front windows for his counter. To him, consequently, the recent facilities afforded for obtaining plate-glass have been a decided boon; and he has, in fact, been enabled to exhibit his goods as if no *media* intervened between them and the spectator. To this illusion, the glass used in shop-fronts should bear constant reference; and this was tried, with nearly complete success, in Regent-street, where a single plate of glass, between two palm-trees, gave the effect of an alcove, where upholstery was arranged to rest and gratify the luxurious traveller. The design, however, was sadly marred in the execution; but this is not the only instance in which the constructors of shop-fronts have perversely sought to force the existence of the expensive glass upon notice, perversely forgetting that the suggestive purpose of a large plate of glass is to destroy



the notion of intervention, and identify the window with the atmosphere. The architecture of shop-fronts would lead us too far away from glass, and we shall, therefore, close the windows and look within doors.

Bottles, decanters, and drinking glasses, are such matters of universal use, that we sometimes have been surprised at the little variation of form and decoration to be found in them. The form of bottles appears to have been determined by prescription, and to have been fixed in that which renders them unfit for mess-tables; but assuredly there can be no reason assigned for perpetuating ugliness in any article, or taking for a model a gas-pipe stuck into a beer-barrel. The neck of the bottle must be a cylinder of narrow diameter, and the body a cylinder of large diameter; now the cone furnishes a beautiful means of making an easy transmission from one to the other, and we can see no reason why our old friend Port should be worse-treated than our modern acquaintance Hock.

Most cut-decanters are spoiled by what was designed for decoration; art can recognise nothing as an ornament which has not some immediate or remote significance. We can understand the propriety of the grape-cluster or the vine leaf; but, unless we are expected to make libations to the host of heaven and revive the Chaldean idolatry, we are utterly unable to discover a reason for carving decanters with suns, moons, and stars. Our attention has been called to a process by which emblematic engravings may be transferred to glass in indestructible colours, but the specimens we have as yet seen are not sufficiently perfect to warrant a decisive opinion on the success and ultimate effects of such decoration.

Wine-glasses have always appeared to us objects for the display of much artistic skill and ingenuity. They have a model in Nature, the flowers of the field holding in their cups the dew of heaven, but to these models we rarely find their makers pay the least attention. The tulip-glass, as it is called, was undoubtedly borrowed from the flower whose name it bears, but the modeller unfortunately took it into his head to improve nature, and has wandered wide from his pattern. In the best specimen of these glasses which we have seen the whole effect is marred by omitting the tulip-stem. A crocus is a beautiful model for the short-stemmed glasses of modern days, and we wonder that it has so long escaped notice, or rather we do not wonder, because hitherto one of the last things thought of by our manufacturers was to seek an archetype in Nature.

The little butter-cup of our fields has recently lent its form to some wine-glasses to be seen in our shops, and these with singular inappropriateness have been used as champagne glasses; they are proper only for wines of rich bouquet, flowers of that shape being sweetest in scent. On this subject we would dilate at greater length, but as, according to the poet,

"Laudibus arguitur vini vinosus Homerus."

so we, from pursuing too far the relations of flowers, glasses, and fluids, might be suspected of deeper speculation in wine than we care to indulge. Before, however, we take leave of the subject, for the present, we cannot avoid expressing some regret for the disappearance of the long-stemmed Dutch glasses so often represented in the pictures of Teniers. Nature has given us in the tribe of flowers beautiful models of stem as well as cup. It must however be remembered that in Nature's perfect harmony of proportions each flower has its own appropriate stem, and the modeller must therefore take care not to combine the stem of one plant with the cup of another. The elements of beauty are around us if we will only condescend to make use of them, and we trust to show that in this, and in all the manufacturing processes which will come under our notice, that "beauty is as cheap as ugliness."

## NOTES ON BRITISH COSTUME.

### PART THE SIXTH.\*

BY FREDERICK W. FAIRHOLT.

#### THE STUARTS.

THE dignitaries of the Church, as well as its other members, had come to a definite arrangement in their costume as a Protestant clergy before the commencement of the present period, while Elizabeth still sat upon the throne; and there remains little to say on this head during the entire reign of the Stuarts, because, once fixed, it became little liable to the changes that capricious fashion occasioned in secular habits; and we find the same dresses in the reign of Charles II. displayed by the clergy as were worn at the accession of James I., the exceptions to so general a remark being merely the shape of a cap or band, which varied a little in course of years. The Puritans—on the downfall of Monarchy and the Established Church, under the sanction of

"The quacks of government, who ate  
At th' unregarded helm of state,"—

disregarded everything peculiar to clerical costume; and their preachers appeared in plain doublets and cloaks with small Geneva bands, and were as loud in their denunciation of any fashion for the clergy as the witty Bishop Corbet has made his "Distracted Puritan," who exclaims:—

"Boldly I preach, hate a cross, hate a surplice,  
Mitres, copes, and rochets,"

which were looked upon as "marks of the beast" to be especially avoided. Their beards were trimmed as close as their hair; the divines of the Church of England had previously worn theirs large and trimmed square. Granger, in his "Biographical Dictionary," has recorded the saying of the Rev. John More of Norwich, one of the worthiest clergymen of the reign of Elizabeth, who wore the longest and largest beard of any Englishman of his time,—that he always allowed his beard to be thus long "that no act of his life might be unworthy of the gravity of his appearance;" which Granger declares to be "the best reason that could be given," adding, "I wish as good a reason could always have been assigned for wearing the longest hair, and the longest or largest wig."



It must not, however, be understood that the fashion of the day was quite unattended to by the religious community, for many divines became reconciled to long hair and lace-collars, although of the Puritanic party. The two figures engraved above are copied from "A Pious and Reasonable Persuasive to the Sonnes of Zion," printed in the year 1646: the figure to the left being described as "a godly Dissenting brother," while the one to the right is "a godly brother of the Presbyterian way;" the aim of the author

\* Continued from page 282.

being to convince them by the arguments brought forward in his pamphlet to meet and shake hands in as friendly a manner as he has here pictured them. These figures are valuable for the idea they give of the generally approved costume of the day, which seems to hit "propriety" exceedingly well, having just enough straightness and primness to satisfy the Puritan, with a little piquante touch of the fashion to gild the pill with those who wished not to look too singular and unlike the rest of the world. The Dissenter's costume is in no degree different from the plain ordinary dress of a gentleman of Charles I.'s reign. The Presbyterian is dressed in boots that are in the extreme of fashionable inconvenience, and his breeches are ornamented with rows of points that would not disgrace an exquisite; his dark cloak, tight vest, and narrow cuffs, however, endeavour to compensate for this; while the narrow plain band that surrounds his neck is what no "saint" of the day could object to, and the close black skullcap of velvet would satisfy the "triers" mentioned in Hudibras, who, judging by

"Black caps, underlaid with white,  
Give certain guess at inward light."

A writer in the "Universal Magazine" for 1779, speaking of the dislike the more rigid Puritans had to long hair, which "was frequently declaimed against from the pulpit, and in the days of Cromwell was considered as a subject of disgrace," adds, "the gloomy emigrants who fled from England and other parts about that period to seek in the wilds of America a retreat where they might worship God according to their consciences, among other whimsical tenets, carried to their new settlements an antipathy against long hair; and when they became strong enough to publish a code of laws, we find the following curious article as a part of it:—"It is a circumstance universally acknowledged, that the custom of wearing long hair, after the manner of immoral persons and of the savage Indians, can only have been introduced into England but in sacrilegious contempt of the express command of God, who declares that it is a shameful practice for any man who has the least care for his soul to wear long hair: as this abomination excites the indignation of all pious persons, we, the magistrates, in our zeal for the purity of the faith, do expressly and authentically declare, that we condemn the impious custom of letting the hair grow, a custom which we look upon to be very indecent and dishonest, which horribly disguises men, and is offensive to modest and sober persons, inasmuch as it corrupts good manners; we, therefore, being justly incensed against this scandalous custom, do desire, advise, and earnestly request all the elders of our continent zealously to show their aversion to this odious practice, to exert all their power to put a stop to it, and especially to take care that the members of their churches be not infected with it; in order that those persons who, notwithstanding these rigorous prohibitions and the means of correction that shall be used on this account, shall still persist in this custom, shall have both God and man at the same time against them."

At a later period of Cromwell's time we find that long hair gradually began to appear again even among the clergy, one or two of the most eminent wore it so constantly, in spite of the doubts and dislikings of those enthusiasts who gave vent to suspicions of the soundness of the opinions of those who indulged the growth of it. I have noticed in page 281 the fashionable exterior of John Owen, Dean of Christ Church in 1652, when Puritanism was at its height; and a correspondent has pointed out to me the fact that "during Cromwell's reign most of the divines were reconciled to hair (as they were immediately after to wigs); Cromwell himself, in his latest portraits, the profile for instance, wears it as long as it would grow, though he had lost it from the brow. So does Ludlow, the chief of the Independents."

The costume of a bishop about the middle of



the reign of Charles II. is here given from a print of that time. The cap he wears is something



similar to that worn by Cranmer (as engraved p. 255), and it will help us to understand how the present caps worn at our universities originated. It will be perceived, by comparing these two cuts, that the cap worn by the bishop here is squarer and flatter than that worn by Cranmer: it hangs over the forehead in a broader fashion, while that part which surrounds the back of the head fits still more closely; the laxity of the upper portion and its increased width would naturally suggest the insertion of something to stiffen and hold it out, so as to prevent its falling too low upon the face; and hence came the square top of the academic cap, which now appears to be a useless addition, the under portion or skullcap to which it is affixed enclosing the head as tightly as the Puritanic velvet one.

The figure before the bishop gives us the ordinary dress of a clergyman from a print dated 1680. It requires little explanation: the broad-rimmed hat, with its low crown, was then not a mark of humility, as it might now be considered, but was the fashionable hat, as worn by the gentry, although the clergy and the Quakers have generally affected "broad-brims" as having less vanity in their expansiveness. His flowing peruke is also in the first fashion, for, indeed, the clergy of Charles II.'s time were not remarkable for a dislike to secular dandyisms; for Wood has related an anecdote of one, which, while it shows the foppery of the clergyman, shows a greater degree of right thinking in Charles II. on this subject than one would be inclined to expect from a King who placed four-and-twenty fiddlers in the Chapel Royal to perform the church service instead of the organist.\* He says that "Nathaniel Vincent, D.D., chaplain in ordinary to the King, preached before him at Newmarket, in a long perriwig, and Holland sleeves, according to the then fashion for gentlemen; and that his Majesty was so offended at it, that he commanded the Duke of Monmouth, chancellor of the University of Cambridge, to see the statutes concerning decency of apparel put in exertion, which was done accordingly."

The remainder of the dress worn by the clergyman of our cut, it will be perceived, varies but little from that now worn; the narrow band has, in its progress toward the days of our own century, degenerated into "two little bibs" beneath the chin. The gown worn is the academic gown: the sleeves are not full to the wrist, but tighten midway from that and the elbow; white cuffs surround the hands, and a long cassock beneath the gown is fastened round the waist; the whole dress is of black, and gives the "true effigy" of a clergyman of those days, when it was usual for the Church to distinguish its members by a costume

not confined within its walls only, and only worn while officiating in its service, but in which it was usual for them constantly to appear. Col. Blood, when he made an attempt at stealing the crown from the Tower, wore the dress of a clergyman; and when he visited the keepers of the crown jewels, always left them "with a canonical benediction:" and this he did as well to disarm suspicion of his purpose as to be enabled to conceal his precious prize in the folds of his gown as he passed the warders at the gates.

"The gentlemen of the long robe," as lawyers are sometimes called, had become pretty well fixed in their costume at the end of the Stuart dynasty. They had, however, not reached that quiet solemnity of dress for which they are conspicuous without some stringent rules, which had been applied as curbs to their fashionable propensities for some long time. Thus we are told:—"In the 32nd of Henry VIII. an order was made in the Inner Temple, that the gentlemen of that company should reform themselves in their cut or disguised apparel, and not wear long beards; and that the treasurer of that court should confer with the other treasurers of court for a uniform reformation, and to know the justices' opinion therein. In Lincoln's Inn, by an order made in the 23rd of Henry VIII., none were to wear cut or panned hose or breeches, or panned doublet, on pain of expulsion; and all persons were to be put out of commons during the time they wore beards."

"The grievance of long beards was not yet removed. An order was made in the Middle Temple, that no fellow of that house should wear his beard above three weeks' growth, upon pain of forfeiting 20s."

"In the Middle Temple, an order was made in the 4th and 5th of Philip and Mary, that none of that society should wear great breeches in their hose, after the Dutch, Spanish, or Almain (German) fashion, or lawn upon their caps, or cut doublets, on pain of forfeiting 3s. 4d., and for the second offence the offender to be expelled."

"In the 3rd and 4th of the same reign the following orders were agreed upon to be observed in all the four inns of court, viz.:—That none of the companions, except knights or benchers, should wear in their doublets or hose any light colours, except scarlet and crimson, nor wear any upper velvet cap, or any scarf, or wings in their gowns, white jerkins, buskins, or velvet shoes, double cuffs on their shirts, feathers or ribbons on their caps, on pain of forfeiting 3s. 4d., and for the second offence, of expulsion; nor should wear their study gowns in the city any farther than Fleet-bridge or Holborn-bridge, nor might they wear them as far as the Savoy, upon like pains as those afore-mentioned."



The figures of lawyers here engraved are selected from Hollar's engraving of the coronation procession of King Charles II. in 1660. The seated figure is one of the justices of the King's Bench (the barons of the Exchequer are

similarly habited): the close coif and flat cap look much like that worn by dignitaries of the Church; but the modest flow of hair beneath shrinks into insignificance before the more modern wig, which reached the bar and pulpit during this reign, and has never been relinquished by either: the law dignitaries still preserving it in the fullest and gravest amplitude. The collar, a plain square piece of lawn, is, with the points above spoken of, the only great difference to be detected in the costume of this figure and that worn at the present time. His companion also wears a gown which is still the official dress of many public officers. He is "the King's solicitor," in the original engraving of the procession from which it has been extracted. He wears the ordinary broad-brimmed hat and plain collar of the day; his long gown, richly ornamented with gold lace and buttons, preserves an ancient feature of dress—the useless hanging sleeve—which may now be seen on official costume as well as upon that of the universities. His gloves are richly fringed round their tops, and the entire dress has rather a comfortable and costly look, without sacrificing its convenience in the amplitude of trailing gowns and heavy fur trimmings.



"The gentlemen of the faculty" may also claim a little of our attention, for towards the end of the period of which we are now speaking they were not distinguished by any great peculiarity of costume, the graver cut and colour of their dresses being, with their gold-headed canes, their chief mark of distinction. It will be seen, however, by a glance at the cut, that they adopted a very grave costume previous to the Restoration. The originals from which our cut is copied occur upon the title-page of a rare satirical pamphlet of 1641, bearing the title of "A Dreame, or Newes from Hell, with a relation of the great God Pluto suddenly falling sick by reason of this present Parliament;" in which the "old gentleman" is depicted ill in bed, with a wrought nightcap upon his head, and a fire beneath his bed, attended by three learned physicians, two of whom we have the honour of introducing here as good examples of their profession. One wears a close cap; the other, a puritanical-looking hat: the latter gentleman dressed, or rather enveloped, in a loose gown, gathered round the neck, and thence flowing to the feet as unconfined as a poet's fancy. His collar and cuffs are scrupulously plain; his beard and mustachios are trimmed in the fashion immortalized by Charles I.'s adoption. His companion's face is similarly decorated, though the upturned mustachios give him rather a military expression, as if the amputation of a limb would in no wise concern him. His ruff is closely pleated, and so are his ruffles; his wide open gown displays the doublet and long dress beneath; and, altogether, he looks a fit precursor to the undertaker. A dress nearly as grave, and very similar, was worn by merchants and citizens at this time.

It will be scarcely fair to dismiss these citizens without a few words on a class known as "the liverymen," who wore, and still wear, a distin-

\* This originated Tom D'Urfey's song of "Four-and-twenty Fiddlers all of a Row."

\* Herbert's "History of the Inns of Court."



guishing dress. The two figures here engraved are copied from a charter of the Leather-sellers



Company, in the time of James I. They wear "the City flat cap," small ruffs, and long gowns trimmed with fur, having hanging sleeves; and any one conversant with the livery gown still worn will see that it has altered little or nothing in its progress toward our own time. The most curious point in the costume above depicted is the party-coloured hood which is thrown over the right shoulder, and is fastened across the breast: it is the last relic of the ancient hood, with its pendent "tippet," that came into fashion about the time of Henry VI.\* They are still worn by the knights of the Garter, and are also used in the investiture and swearing-in of the members of some civic companies.† The roundlet or cap was to cover the head; the skirts appended to it to fall behind, and keep the neck warm; while the tippet was wound about the neck to secure the cap when thrown off: but this, of course, was its original intention; it had ceased to be used, and to be made large enough to be useful, long before the time of which we now speak.

The livery of London were anciently distinguished by a peculiarity of costume, and its colour denoted the company to which the wearer belonged. No mention of these "liveries" occurs, however, before the time of Edward I. When that king rode in procession through London in 1329, after his marriage at Canterbury, six hundred of the citizens of London rode with the rest in one livery of red and white, with the cognizances of their mysteries (or trades) embroidered on their sleeves. The members of Chaucer's Canterbury Pilgrims, who were tradesmen of London, he describes as

— "y clothed in a livery  
Of a solemne and grete fraternity.

Thus the Grocers' Company, in 1414, were distinguished by a livery of scarlet and green, which was fourteen years afterwards changed to scarlet and black. The Leather-sellers above engraved wear gowns of black cloth trimmed with fur, the hood being red and black or party-coloured, as before mentioned, the cap of dark cloth.

It was usual with the members of each company to provide themselves once a year with a suit of "livery," which was purchased by the wardens, who had a deposit of one penny when it was ordered, forty pence more when it was bought, and the balance when it was delivered. It was usual for the Lord Mayor to have a distinct livery of his own colours, and any member of the company wishing for the same for his own wear, might obtain it by sending the mayor a sum of money in a purse (which

\* Specimens have been engraved and a description of it given in part iv., page 81.

† I can speak with certainty of one—the Barber Surgeon—once a rich and important body, as I saw in their hall the hood there used but a few months since, which is still put on the new member in the way shown in the cut above, and as the knights of the Garter still wear it.

must at the least be twenty shillings), with his name, as "a benevolence" or part payment, for which the mayor delivered to him four yards of cloth for a gown "of his own livery," which, previous to 1516, was generally "rayed" or striped.

The military costume of the Stuart period is chiefly remarkable for the gradual abandonment of heavy plate-armour; as if the really ingenious remark of James I. had been felt universally—that monarch's opinion being that it was a most excellent invention, as it hindered the wearer from being hurt himself, while its cumbersome character prevented him from hurting others. It became usual to wear only the back and breast plates, with overlapping *tuilles* dependent from it to protect the thighs, and helmets for the head. The arms were sometimes encased in armour, and occasionally entire armour was worn; but the Carabineers' bullets were now so formidable, owing to improvements in firearms, that armour was no longer a safeguard.

During the reign of King Charles I., it was not uncommon for soldiers to appear in the field in a strong buffcoat, whose thickness prevented the cut of a sword, over which a cuirass and gorget was worn, a helmet for the head, and stout leather boots, formed their equipment.



This full-length portrait here given is copied from W. D. Fellowes' "Historical Sketches of Charles I., Cromwell, Charles II., and the principal Personages of that Period." It represents Ferdinand Lord Fairfax, the father of the more celebrated Parliamentary general, who also himself served in the same cause, and was appointed general for the county of York. The only articles of armour he wears appear to be the cuirass and gauntlets. His buffcoat and sleeves are ornamented apparently by embroidery, with the addition of rows of small puffs surrounding the sleeve. His breeches appear to be of the same materials, from their rigidity; while large boots, with wide lace tops, encase his legs and feet: the tops are turned down and ornamented with lace. He bears the truncheon of a commander, and a very long but narrow sword by his side, hanging to a belt passing across his breast.

The pride of the ancient English army, "the bowmen," had ceased to be its strong hope by this time. These men, according to Sir S. R. Meyrick, "were taught to shoot at butts\* or target, and the length of the bow depended on the height of the archer. In the true proportion of the human figure it is found that the distance

\* Butts were mounds of earth, with a mark in the centre, set up in the fields for practitioners. Newington-butts, a parish in Southwark, takes its name from the butts there erected.

from the top of the middle finger of one hand to that of the other, when at the utmost extension, equals that from the crown of the head to the soles of the feet. Now, if such be the length of the bowstring, and the shaft half that size (the regular standard), a man of six feet high would use a cloth-yard arrow.\*

It is well known that the long-bow had been so skilfully used by the English archers as to obtain for them the character of pre-eminence; and, as the practice of shooting was enjoined as a pastime, they acquired such unerring certainty and rapidity of shot, as to hold firearms in the utmost contempt.†

Toward the end of Elizabeth's reign they had lost their importance, and firearms received much attention. Strutt, in his "Sports and Pastimes of the People of England," says, "In the beginning of the seventeenth century the word artillery was used in a much more extensive sense, and comprehended long-bows, cross-bows, slur-bows, and stone-bows; also scorpions, rams, and catapults, which the writer (he quotes) tells us were formerly used. He then names the firearms as follows:—Cannons, basilisks, culverins, jakers, faulcons, minions, fowlers, chambers, harquebusses, calivers, petronils, pistols, and dags. 'This,' says he, 'is the artillery which is now in the most estimation, and they are divided into great ordnance, and into shot or guns,' which proves that the use of firearms had then in a great measure superseded the practice of archery."

Infantry, in the time of James I., principally consisted of pikemen and musketeers. "In the time of Charles I. great reliance was placed on the pikeman, whose formidable weapon was 18 feet in length; for Ward, in his 'Animadversions of Warre,' says, 'so long as the pikes stand firme, although the shot should be routed, yet it cannot be said the field is won, for the whole strength of an army consists in the pikes.' His armour was termed a corselet. An indispensable appointment of a pikeman was a straight sword to defend himself from cavalry when he had planted his pike opposite a horse's breast; and the want of this essential weapon is pointed out in a satirical poem, called 'Peter's Banquet,' written in 1645—

"Some thirty corselets in the rear,  
That had no rapier, but a spear."



The figures of a pikeman and musketeer, here engraved, are copied from a print dated 1645. The first agrees well with the foregoing description. The musketeer carries his heavy musket on his shoulder, holding in the same hand his musket-rest; for the weapon, in its original form, was too cumbersome to hold without such assistance: so each soldier carried one which had a

\* In one of the old ballads of Robin Hood we are told of that famous outlaw—

"Then Robin took his bow in hand,  
Made of a trusty tree,  
An arrow of a cloth yard long  
Unto the head drew he."

And thus the ballad maker and graver historian agree.  
† Illustrations of Ancient Arms and Armour.



sharp point at bottom, that it might be stuck in the ground when the piece was to be let off.

The cavalry at this time consisted of four corps. 1. Lancers, who were armed rather carefully in a steel cap, gorget, breast and back plates, with pauldrons, rere, and vambraces, and gauntlets. His weapons being a lance, sword, and pistols. 2. Cuirassiers, so termed from the cuirass worn over the buffcoat, whose weapons were sword and pistols. 3. Harquebussiers, similarly habited and armed, but having the addition of a harquebus. 4. Dragoons, who wore buffcoats with deep skirts, and open helmets, having sometimes overlapping plates to protect the cheeks. The cut here given of a dragoon is copied from a print bearing date 1645. Sir Samuel Meyrick has



given their history thus:—"Dragoons, according to Père Daniel, were first raised in the year 1600 by the Mareschal de Brisac. In the time of Charles I. they were clad as above described. In 1632 they had in England short muskets, which were hung at their backs by a strap reaching nearly their whole length; in 1645 they had a much shorter piece, called a dragon, as in other countries, hooked on a swivel to a belt over the left shoulder, and under the right arm; and in 1649 a caliver. Besides these offensive arms was a sword attached to a waistbelt, from which also were suspended the powder-flask, touchbox, bullet bag, &c."



In the group of arms here engraved, fig. 1 is a dragon of the early part of James I.'s reign. Fig. 2 a wheel-lock caliver of the same date: the wheel-lock was a contrivance for obtaining sparks by the sudden revolving of the wheel (acted on by the trigger) against a piece of pyrites (native sulphuret of iron) fixed in the cock, and brought down against it. During the time of Charles I., however, the flint-lock or fire-lock was introduced from Spain, where it was invented. Fig. 3 is the wheel-lock petronel of the same period, so called

because it was fired from the chest (*poitrine*). Fig. 4 shows the clumsy-looking "pocket wheel-lock dag" of the days of Elizabeth, Fig. 5 the long wheel-lock pistol. It will not be necessary to do more than notice during the reign of Charles II. the *fusil*, a lighter fire-lock than the musket from which our fusiliers obtained their name, and the introduction of the bayonet, which obtained its name from the place of its invention, Bayonne, from whence it rapidly spread all over Europe. It was originally a dagger with a wooden hilt that could be pushed or screwed into the mouth of a gun, as shown in fig. 6; consequently the gun was useless as a firearm while the bayonet was thus inserted, and it was not until our English soldiers serving under William III. in Flanders felt the heavy fire of the opposing French from *bayonnetted* guns, while their own were powerless and stopped up by these weapons they had screwed into their muzzles for a charge, that they learned how to combine the full efficacy of both weapons at once.



By turning to part v. of these notes, p. 257, the costume of the Yeomen of the Guard to Henry VIII. may be seen; as a contrast exhibiting the general changes of the times, one of King Charles II.'s Yeoman of the Guard has been copied above, from Hollar's print of his coronation. The little flat cap has been changed to a high hat and feathers; the jacket is considerably shorter, while his legs are dressed in the fashionable style of the age. He carries a partisan in his right hand, and a sword by his side. It will be perceived that the dresses now worn by Yeomen of the Guard, as they may be seen at the Tower, or at court on state occasions, more nearly approaches the original costume.

By the end of the present period various regiments of the British army had been formed, whose names are still familiar. Thus the Life Guards were embodied in 1681 by Charles in imitation of the French "Gardes du Corps," originally consisting of gentlemen of family who had been conspicuous for their loyalty in the previous civil wars. The Coldstream were embodied at that town by General Monck in 1660, and thence obtained their name; but as this is not the necessary place for a detail of such memoranda, more fully treated elsewhere in the lately published histories of the British regiments, I must refer the reader to these sources.

[The next part of these notes will carry the inquiry down to the death of George II.]

#### IMPROVEMENTS IN FRESCO.

DEAR SIR,—By the title of "Improvements in Fresco," put at the head of my last letter, I would not wish it to be supposed that I am propounding any new thing. Novelty is but resuscitation. That steam-carriages ran between Memphis and Thebes, somewhere about three thousand years since, is satisfactorily proved by figures bearing a remote resemblance to steam pistons and boilers occurring in the hieroglyphic character; and, upon authority even still more convincing, I hope to establish that my mode of fresco-painting is precisely similar to that of the fifteenth and sixteenth centuries.

When a practice such as fresco-painting has descended to us after ages of probation it becomes in some measure a sacred thing, and any time spent by the painter in attempting improvements in the process had far better be devoted to the practice of the art; but if it be advisable that the so-called improvements be received with suspicion, much more so is it that we clearly ascertain that we are now in possession of the exact mode whereby the old works were produced, that none of its details are forgotten, and that none of its advantages are neglected. We must not sit down idly and suppose that, because we are in possession of a difficult, unserviceable, patchwork method, it is therefore the mode whereby the old painters produced their works, unless, indeed, we can show similar results as the produce of our operations; and if we find that by all we can now do we are still far behind those who have gone before us—if the best thing that we can produce is opaque and lifeless, where theirs is living and transparent—if the most beautiful tints of red are unattainable now where once they were used with facility; and if again there were processes of painting then made use of that by the modern method it is found impossible to adopt, we may safely infer that though our work may possess durability and other recommendations, yet it is not the exact method practised of old. On the contrary, let a process be proposed which strictly adheres to the instructions that have come down to us from antiquity, and moreover whereby all the advantages of the best method are easily attained, equally durable, and more serviceable as a medium of representation than any other now practised, in such a case we shall not greatly err if we conclude that it is more likely to be a revival of the long-buried secret than is the process that it proposes to supplant.

Now, let us inquire in what true fresco-painting consists. Fresco is a name used by many, the meaning of which is apparently understood by few. Wherein differs it from other kinds of painting? wherein may legitimate alterations and improvements in the process be effected? and where is the boundary beyond which nothing may be attempted?

All other modes of painting, be they enamel, encaustic, oil or water colours, have one common characteristic; they may all, in fact, be termed *impasto*-painting, the pigments being always applied in mixture with some vehicle or medium, which, on hardening, holds them together by its tenacity. Fresco or mortar painting is, however, a process *sui generis*; in it no such vehicle or medium may be used: introduce but the smallest quantity and it becomes, possibly, a capital mode of painting, but certainly no longer fresco. Why, then, do the colours adhere? Why is it that if we place a mixture of ochre and water on a piece of wood or stone, on drying it becomes soft powder; but when applied to freshly-mixed lime and sand we find that, instead of soft dry powder, it has become hard and stonelike? Wise men of the present day will, perhaps, tell us—by crystallization on the surface. Such, however, cannot be the case. When crystallization appears on the surface, it is caused by saline matter in the mortar that ought not to be there. Furthermore, it is yet to be explained in what way either carbonate of lime or oxide of iron acquire the power of forming crystals under such circumstances. This error has arisen by our examining the surface only; or if we have looked further it has been into the nature of the pigments, and where certainly no elucidation of the question is to be found. Let us, however, search deeper; let us look into the mass of mortar beneath, and see what is going on there; examine, and we shall find innumerable particles, small infinitely beyond our vision, living, moving, and operating, without intermission, until their work is accomplished. This work is the solidification of the whole, of which they are a part; the forming it into one cohesive mass; furthermore, unnesting themselves, they have the power of compelling the same action in substances with which they are placed in a certain relation, and generating therein the



same cohesion. These innumerable, infinitely small particles are called in chemical language the molecules, and their life, motion, and operation the molecular action. Here, then, is the secret—this is the action—the internal working whereby the colour, dry and powder-like in itself, adheres, and becomes, as it were, one mass with the mortar. This action, however, is not communicated to all substances that may be applied to the surface; and I believe that it has not yet been told that the colours, to partake of the cohesiveness thus generated, must be used in the form of a mechanical mixture only with the water. Let the mixture be more intimate, or, in other words, a solution, and no adhesion takes place. And here to the unknowing (if any such have taken the trouble to read thus far) I would explain the difference. By a mechanical mixture is meant that state wherein the particles of matter, be they large or small, are merely suspended in the fluid without being dissolved. Sand in a river forms a mechanical mixture; so also does whitening and water; but where it is a solution the case is different; then the parts, as far as our limited sight can penetrate, appear to have actually dissolved themselves, and entered into the substance of the surrounding liquid. Salt dissolved in water is a solution, and, under certain conditions, so also is mastic varnish. See, then, the mode of operation. The particles, being held merely mechanically by the liquid, are easily acted upon by the attraction generated by the action of the molecules, and are disengaged from the fluid in conjunction with which they are applied; the same attraction that caused their separation from fluid causes them to adhere to each other, and likewise to the surface of the substance whence they derived this cohesive power. In the other case, if a solution be made use of, the particles, being dissolved, are inaccessible to the action thus generated, and still maintain their relation with the water. Thus it would appear, as indeed is the case, that there are some colours that have been supposed to be unfit for the purpose of fresco-painting, but which unfitness has been assumed in consequence of their having been applied in the form of a solution, whereas, had they been precipitated and applied as a mixture, they would have proved excellent and durable pigments. This again shows that the theory of crystallization is a fallacy; as if it were correct it would follow that, crystals being producible by a solution only, the colours as now prepared for fresco would be totally unfit for the purpose.

This, then, is the true action, which, when preserved and made obedient to the painting, produces true fresco; but, if it be neglected or lost, the work ought no longer to be called by the name. Here also is plainly shown the space wherein we may safely attempt any improvements in the process, and the bounds over which we may not pass.

Now, within this boundary let us see, not only what may be done, but what has actually been accomplished. The great desideratum would appear to be, simply to delay this molecular action, and by so doing, retard the solidification of the mortar; and I am enabled to say, that, some years since, the consideration of these facts led to the adoption of a mode of mixing the superficial mortar, whereby this desideratum is fully attained; and, that this is rather a revival of the old method than the discovery of a new one, is best proved by the fact that any difference that exists between it, and the mode usually adopted, is to be found rather in a closer adherence to the instructions that the old painters have left behind them than to the use of any new, and consequently untried, material in the intonaco. Let us abide by their instructions, and we shall no longer find any difficulty in doing as they did; but when they tell us, if we take (what we will term) A, that B will be the result, we, in our presumption, say that when they said A they did not mean A, but that they meant C; and, acting on the supposition, the desired B is never attained. Let us, however, place implicit child-like faith in what they teach us, and we shall find no more difficulties arise than they themselves had to contend with. By this means, if, indeed, the mode recently discovered be identical with the old one, we may easily keep the surface fit to paint upon day after day, until it is finished. We need no longer confine ourselves to the thin dry texture, to be seen in works by modern frescanti, as, in consequence of the work being capable of being retouched at pleasure, we may use the free, well-nourished brush of a Rembrandt. The picture by this method, also, may first be rendered in the pure black and white, and afterwards GLAZED, with whatever tints our palette may afford. Furthermore, the junction of the mortar may be made so that the unsightly patches and seams, so obtrusive in common

fresco, need not in any part of consequence be in the slightest degree visible. These facts perfectly agree with the mode of painting we see in the works of the old Italian school: in them the colours are often rich and transparent, and when they are not so the deficiency existed rather in the practice of the artist than in the capability of his material, since we shall find the same tendency to opaqueness pervade his works in oil-colours. Furthermore, the mode now practised forbids the use of one of the most valuable of colours, no crimson, no purple, no "celestial rosy red" being thereby attainable.

In this respect, however, we labour under another disadvantage, as, contemporaneously with the old painters, there existed certain wise men, gold-makers, great wizards of the north-west; these took gold and therewith made a colour worthy to picture the robe of the Messiah, but we, not possessing their skill, are obliged to content ourselves by producing, a true "rosy red," certainly, but one, in most respects, much inferior to theirs. This good gift, however, is rendered useless by the opaque patchwork method now practiced, its finest tints being hidden by the opacity characteristic of the process. In the revived mode this is otherwise, the true rosy red being thereby perfectly attainable, and, if not quite to the degree that it once was, the fault is rather in the pigment itself than in the mode of using it.

These, then, are some of the advantages of the method, the details of which will, at no distant time, be more fully explained. In the meantime, let it not be supposed that this delay is adopted with any hope that the *aves*, the *tens*, and the *twenties* that the secret has cost may be repaid. As was said by an eloquent writer, "The Temple of the Arts is no place for the worship of Mammon." But there exist in these days certain slichers, mean pickers and stealers, who, not being able to find any good thing themselves, lie in wait to cry halve—or rather all—when anything is found by another. To these gentlemen I would say, if you can go and do likewise, tell us so now—if you have any claim to the finding of such a process, now prefer it. "Speak now, or for ever after hold your peace."

Yours, &c.,  
THOMAS F. HEAPHY.

#### THE WORKS OF ROBERT BURNS.

THE very beautiful print issued with this number of the ART-UNION is one of the illustrations to a new edition of the "Life and Works of Robert Burns," now in course of publication by Messrs. Blackie and Co., publishers, of Glasgow. The first volume is completed, and we recommend it earnestly to our readers as one of the most perfect books that has ever been produced in any language. Of its great subject it is needless to speak: "the memory of Burns lives in every heart;" and perhaps there is not a living being able to read English who cannot repeat some of his immortal lines. No British writer, we imagine, has been so often in print—edition after edition of his works has appeared, to be absorbed by the mighty mass of humankind; and, as population increases, a demand for his poetry cannot fail to have an increase in proportion. Until now, however, the artist and the typographer have not been called upon to join hands in honouring the true Scottish bard; separately, he has given them both ample employment; it was high time they should act together to circulate his poems in a manner worthy of the great-minded and great-hearted "maker." The volume before us is a glorious tribute to his memory—250 pages, dedicated to his honour by the "men of mark" who followed him—beginning with an essay on his life and character, by Professor Wilson, and terminating with "tributary poems" (in number no few than fifty-two) in homage to his genius, by nearly all the prominent poets of Great Britain who have flourished since the death they deplore. Intervening, we have his "Life" by Currie, with a vast quantity of notes and comments by many famous persons—among them are Sir Walter Scott, Lord Byron, Lord Jeffrey, Sir Egerton Brydges, William Wordsworth, Professor Wilson, J. G. Lockhart, Thomas Campbell, Thomas Carlyle, William Hazlitt, &c. In addition, a great variety of original notes have been appended, while the whole of Mr. Robert Chambers's interesting biographical and topographical details regarding the poet, his contemporaries, and the scenes with which he was connected or which he celebrated, as written for "The Land of Burns," are here for the first time incorporated with the poet's

productions, and form a feature which must remain peculiar to this edition of his works. Following the memoir of Currie, with the additions and annotations referred to, is a copious appendix, in which will be found much interesting matter regarding the poet and his family, sketches of his character by several of his personal friends, and estimates of his genius by various distinguished authors.

As far as regards the literary contents of the volume, therefore, we may repeat, that nothing more complete and comprehensive was ever issued from the press: it contains every possible matter appertaining to Burns, and that can interest his world of admirers; while there is no evidence whatever to show that comparatively valueless materials have been used to swell out these 250 closely printed (and clearly printed) pages. There is not a single one of them all that we would part with willingly.

It is, however, with the embellishments of the volume that we have most to do. The two volumes will contain the large number of 81, consisting of portraits and landscapes. In this, the first volume, there are upwards of forty, the frontispiece being a very excellent engraving, by Ryall, from the best, indeed the only authentic, likeness of the poet—the famous one by Nasmyth.\* The landscape illustrations are from the pencil of Mr. D. O. Hill, an admirable artist at all times, but who has entered *con amore* into this—his most delightful—task. They have been engraved by the best line engravers of the country. Upon this subject, indeed, we cannot do better than quote a passage from "the prospectus," premising that the pledge therein given has been amply redeemed:—

"The pictorial illustrations will comprise all the landscapes and portraits which adorn the highly-valued work, entitled, 'The Land of Burns.' In embellishment, therefore, this edition of the Scottish poet will far transcend any which has ever been offered to the public. The landscapes embrace all the localities identified with the life and writings of the poet, including views of the 'banks and braes' of the sweetest streams and noblest rivers of the land—the Doon, the Ayr, the Lugar, the Girvan, the Irvine, the Afton, the Coil, the Feal, the Logan, the Nith, the Cluden, the Devon, the Forth, the Tay, the Spey, the Moness, the Bruar, &c.—all from the pencil of an artist intimately acquainted with the subjects he has depicted, and alive to all the poetical and classical interest which attaches to them. The portraits present authentic likenesses of parties connected with the poet by personal intimacy, or by association with his muse."

The specimen which accompanies this notice of the beautiful and valuable book—a book, we repeat, which does full justice to the great poet, by perpetuating worthily his immortal verse—is the first that occurs on opening its pages. It cannot but go far to recommend a work which contains eighty others of equal beauty and equal excellence.

#### SOCIETIES IN CONNEXION WITH ART.

##### LECTURES IN FEBRUARY.

ROYAL ACADEMY.—Lectures on Sculpture, by the Professor, Sir Richard Westmacott, R.A., 1st, Monday, Feb. 12; 2nd, Monday, Feb. 19; 3rd, Monday, Feb. 26. Lectures on Painting, by the Professor, H. Howard, R.A., 1st, Thursday, Feb. 15; 2nd, Thursday, Feb. 22; 3rd, Thursday, Feb. 29.

GRAPHIC SOCIETY.—Wednesday, Feb. 14.

SOCIETY OF ARTISTS, CLIPSTONE-STREET.—Mr. Rogers's Lectures on Anatomy.

NEWMAN-STREET, No. 20.—Mr. Wilkin's Lectures on Perspective.

THE ARTISTS' INSTITUTE.—As several correspondents request to know who are the artists composing the Council of this Society, we think it right to print the list:—Messrs. Aglio, Park, Wehnert, Woolmer, Cattermole, Buss, Jenkins, Warren, Hurlstone, G. R. Ward, Franklin, Clint, sen., Clint, jun., Hassell, Scott, Templeton, Sir W. Newton, Pyne, Rippinghile, Hamerton, B. Wyon; Fahey, Secretary.

We lament to find that, in our report of the distribution of medals by the Royal Academy, we omitted the name of Mr. Augustus Henry Fox, "the recipient of a medal in the antique."

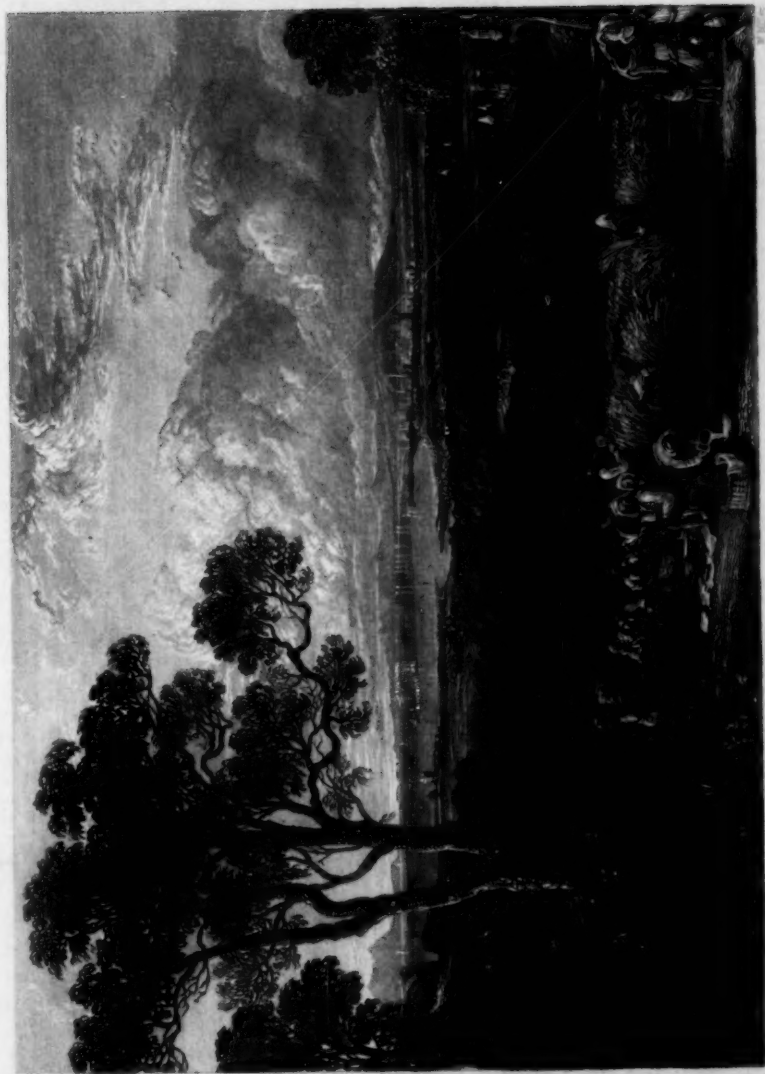
\* This has been hitherto considered the only portrait for which Burns actually sat. Major Burns, the youngest son of the poet, informed us, however, a few days ago, that he had recently seen a likeness, now in the possession of a distinguished architect, which was painted by an obscure artist in Edinburgh, and which he considered to bear a very striking resemblance to his father.



OF

THE WORKS OF ROBERT BURNS

PUBLISHING BY BLACKIE & SON, GLASGOW.



AYR

FROM BROWN CARRICK HILL

PRESENTED WITH THE ART-UNION MONTHLY JOURNAL.

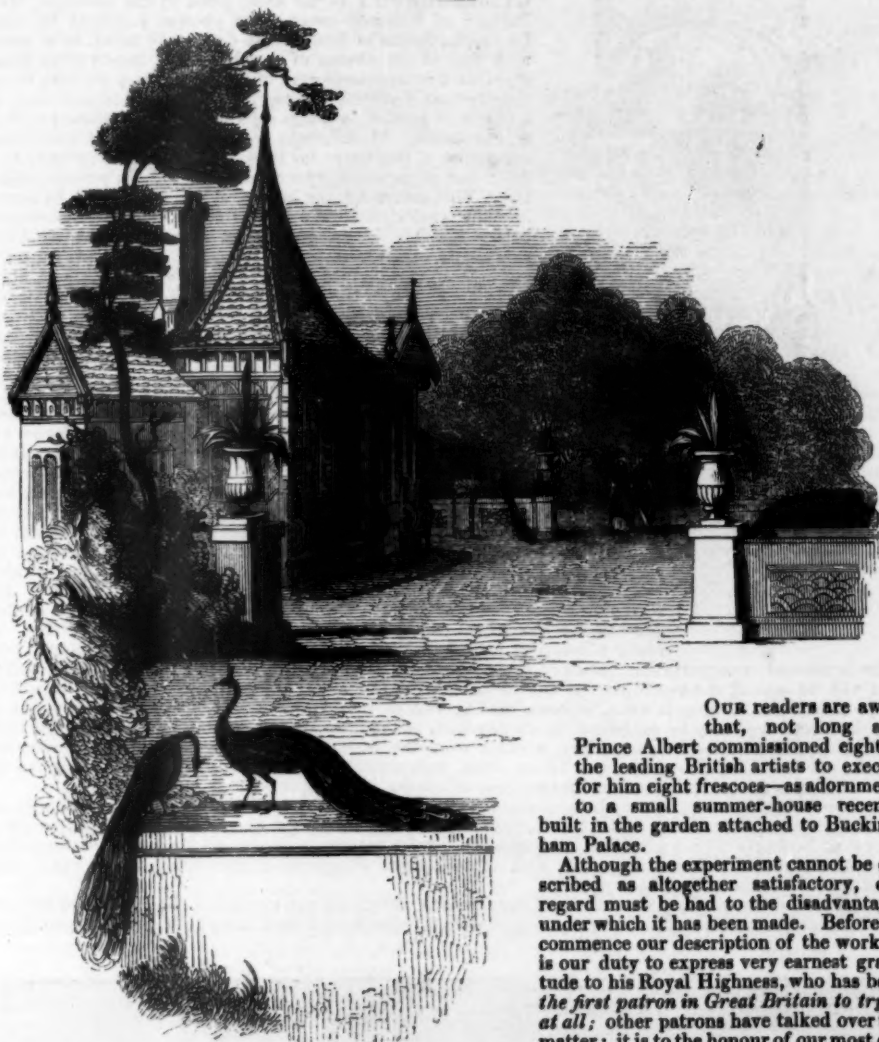
FEBRUARY 1844.







## THE QUEEN'S SUMMER HOUSE, BUCKINGHAM GARDENS.



OUR readers are aware that, not long ago, Prince Albert commissioned eight of the leading British artists to execute for him eight frescoes—as adornments to a small summer-house recently built in the garden attached to Buckingham Palace.

Although the experiment cannot be described as altogether satisfactory, due regard must be had to the disadvantages under which it has been made. Before we commence our description of the work, it is our duty to express very earnest gratitude to his Royal Highness, who has been the first patron in Great Britain to try it at all; other patrons have talked over the matter; it is to the honour of our most excellent Prince that he was not content with

mere "wordy speculation"; but has at all events afforded to the artists of the country—though adopted, yet emphatically his own—opportunities of exercising their "prentice han" in the, to them, "New Art."

First let us describe the building which contains the frescoes. It is a small octagonal structure, which crowns the summit of an artificial hill, built without any design to be thus richly decorated; and, therefore, not calculated for the proper display of the treasures it contains. The light is obtained from a latticed door and four small latticed windows, and does not fall happily on the pictures. The style of architecture is in accordance with the architect's whim; at least it belongs to no order; this may be no very serious objection, considering that it was intended to be little more than a garden seat; but it is an evil, now that it is likely to become an object of universal interest and attraction. The one room of which it consists (we take no account of two small apartments behind, and the aviary, which forms an underground floor, falling with the hill) is, as we have said, octagonal—but an irregular octagon; two of the eight sides being much larger than the other six. From these eight sides run up to a point in the roof, sixteen compartments; each of these compartments being occupied with a design in arabesque by Mr. Aglio, which that gentleman has executed in encaustic. It would be the height of injustice to him if we did not at once admit the great merit of his designs and the manner in which they have been painted; but they do inconceivable mischief to the frescoes above which (and as if running from them) they are placed. The encaustic colours are very brilliant; the frescoes are, on the contrary, somewhat dull; so that the glaring hues of Mr. Aglio go far to kill the tones of Mr. Leslie and Mr. MacLise, while Mr. Aglio himself sustains much injury by their neighbourhood; for in his designs he has introduced several figures, semi-human,—and has been placed at a manifest disadvantage in being seen in juxtaposition with the first artists of the age. This is an evil which time will not remedy; but as the interior of the building is quite unfinished, much may yet be done to give the frescoes "fair play"; not, we trust, by overloading subordinate parts with ornament, enriching up sides and skirtings, painting windows, and other gaudy additions of which Rumour speaks. Upon the "finishing" will mainly depend the ultimate effect of the "experiment."

The poem illustrated is "The Masque of Comus;" and the frescoes are (or rather are to be) in number eight; the artists charged with their execution being Messrs. EASTLAKE, LESLIE, STANFIELD, MACLISE, ETTY, UWINS, E. LANDSEER, and Sir WILLIAM ROSS. Mr. Eastlake and Mr. Landseer have not commenced theirs;—the other six have completed their works; and of these we are enabled to judge and report. We shall notice them in the order in which they occur—according to the plan upon which they have illustrated the poem; commencing with that by Mr. Stanfield.

We must premise that the size is very limited—six of the eight being about five feet by two feet six inches; and the other two being, perhaps, each a foot longer. Consequently the figures average generally no more than ten or twelve inches in height. The shape is a semicircle; and in the spandrels of the arch are, or are to be, two small illustrative figures, executed by the producer of the

fresco and in the same materials. These probably will not be above six inches by eight. It is understood—and there can be no impropriety in stating the fact—that the artists undertook the work without regard to pecuniary advantage; being—as they ought to have been—desirous of seconding the views of the Prince in this experiment; and that her Majesty and his Royal Highness have both manifested a strong personal interest in the result, and made almost a daily inspection of the work while in progress.

No. 1, then, is the fresco of Mr. STANFIELD. It is of the larger size, and placed above the door. The excellent and accomplished artist selected, as the point to illustrate, that passage from the prologue in which the attendant spirit, habited as Thyrsis,\* watches the revels of Comus and his crew. The full moon is shining most brilliantly upon a fall of water rushing and foaming over huge stones, overhung with wild shrubs; a graceful tree rises from the centre of the picture; at the foot of it stands the shepherd with his dog, listening to the distant howls—

"Midnight shout and revelry,  
Tipsy dance and jollity,"

and marking the onward progress of a hideous crowd (seen by an unnatural light), whose "human countenances" had been changed

"Into some brutish form of wolf or bear,  
Or ounce, or tiger, hog, or bearded goat."

The work of Mr. Stanfield is very beautiful. The "new material" seems to have been perfectly familiar to him; there has been evidently no constraint, no timidity, no apprehension of danger; the difficulty has been fearlessly encountered and entirely overcome. The picture is to the full as excellent as if it had been painted on canvas.

No. 2 is the production of Mr. UWINS. Less free in execution, more cautious, and—it is scarcely too much to say, embarrassed—it is still a very admirable work. "The lady is described" as passing among the perils of the enchanted wood, the foul enchanter hiding behind a tree; deformed monsters are lurking about; while she

"Attended

By a strong-armed champion, conscience," sings to call her brothers to her aid. The figure of the lady seems too thick and heavy, and that of Comus too tall. The fine feeling of the excellent artist is, however, apparent in the expression conveyed into the countenance of the lady—that "something holy" which the painter has caught from the poet and nature.

No. 3 is by Mr. LESLIE. It pictures the offering of the cup. The lady is seated, while the enchanter addresses her:—

"If I but wave this wand,  
Your nerves are all bound up in alabaster,  
And you a statue."

The "blithe son" of Bacchus and Circe is a capital reading of the character; and the skill of the artist is exhibited in the attendants—nymphs, a Puck, and satyrs—hardly concealed from the lady's sight, but peering from behind the pillars of the splendid chamber. The lady is a most exquisite creation; her wrath, as she exclaims—

"Hence with thy brew'd enchantments, foul deceiver,"

is forcibly and most happily given. The execution of the work lacks the freedom we look for at a master-hand. There is, however, no poverty in the colouring, and the drawing is unobjectionable. Still there is, to our mind, evidence of constraint—such as we do not find in the oil-paintings of the artist. It is nevertheless by no means so apparent as to induce a fear that a difficulty exists which may not be overcome.

No. 4 is by Sir WILLIAM ROSS. He has chosen the moment when the brothers rush in, "with swords drawn," break the magic glass, and expel the enchanter and his crew. The attendant spirit enters; but the lady sits—

"In stony fetters, fix'd and motionless."

It is a fine picture, very skilfully grouped, and executed with remarkable freedom. The face of the lady is truly a "Gem" of Art.

No. 5 is the compartment above the fireplace, left for Mr. EASTLAKE.

No. 6 is by Mr. MACLISE. We cannot over-

\* Mr. Stanfield has been somewhat premature in giving to the attendant spirit the shepherd's garb, which he does not assume until long afterwards.

rate this most noble and beautiful work—a perfect triumph both in conception and execution; objectionable only on the ground that it is too full; that every part of it seems to have been studied with equal care; that there is no one immediately striking point to date from—as it were; the artist, having been over anxious, has, it may be, done too much. The painter has selected the moment when Sabrina, having been evoked by the attendant spirit, disenchants the lady. The brothers watch with intense anxiety as Sabrina, attended by her water nymphs, sprinkles on the lady's breast

"Drops that from my fountain pure,  
I have kept of precious cure."

The attendant spirit standing on the right of the picture, anticipating the event in calm confidence, strikingly contrasts with the earnest expression of the brothers on the left. The surrounding figures are exquisitely grouped and arranged, and are the creations of a delicate and fertile imagination. But the glory of the picture is the Lady in the Enchanted Chair. The chair itself is a singularly novel invention—subordinate, but exhibiting rich fancy; the figure placed in it is wonderfully fine: one of the noblest productions of modern Art. All the accessories are good, well made out, and skilfully combined—a rich vein of poetry runs through the picture from such minor details as the broken glass in the foreground up to the great triumph—the Lady in the Chair. Mr. Maclise seems to have been little, if at all, embarrassed by the new material with which he worked. There is nearly as much freedom and ease in this fresco as in his oil-paintings.

No. 7 is the compartment left for Mr. LANDSEER.

No. 8 is the work of Mr. ETTY. It pictures

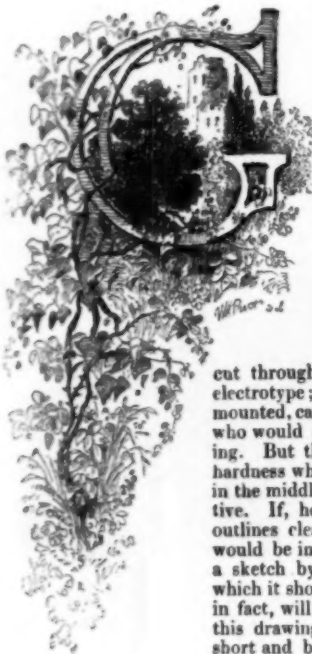
"My mother Circe, with the Syrens three,  
Amidst the flowery-kirted Naiades;"

but is, in all respects, unsuccessful;—thin and meagre in colouring, inconceivably bad in drawing, and miserably poor in conception. How so entire a mistake has been made we are at a loss to imagine: but assuredly it may serve to carry conviction, that to paint in fresco can be by no means an easy task, when the attempt to work in it has been so signal a failure on the part of an artist anything but deficient in ability, knowledge, and experience, and who cannot but be perfectly conversant with all the frescoes of the best old masters.

We cannot at present devote greater space to this very interesting subject; it is probable we shall recur to it when the work is completed—the eight frescoes all finished, and the several "accessories" in their respective places. It is, just now, very difficult for any observer to form an accurate idea as to the effect of the whole, for, as we have intimated, the only portions that can be said to be completed are the arabesque decorations of Mr. Aglio; and of these, only such as run from the frescoes up the ceiling, but not to the point of it, for, between these arabesques and the point, occurs a space of intense blue, by which the entire work is prejudiced. This, however, we understand, is to be subdued by the introduction of stars; whether this will diminish or increase the evil is, nevertheless, a question.

We cannot, however, close our remarks without expressing regret that these examples of fresco were not made on a larger scale—as decorations for some more important chamber. Still, it is something to have induced actual experiments from eight of our leading British artists; their "second attempts" will be, of course, infinitely more successful; and again we may be permitted to say, the country has incurred a new debt to his Royal Highness the Prince Albert, who has already done more for the "New Art" than all the noblemen of England put together.

## GLYPHOGRAPHY.



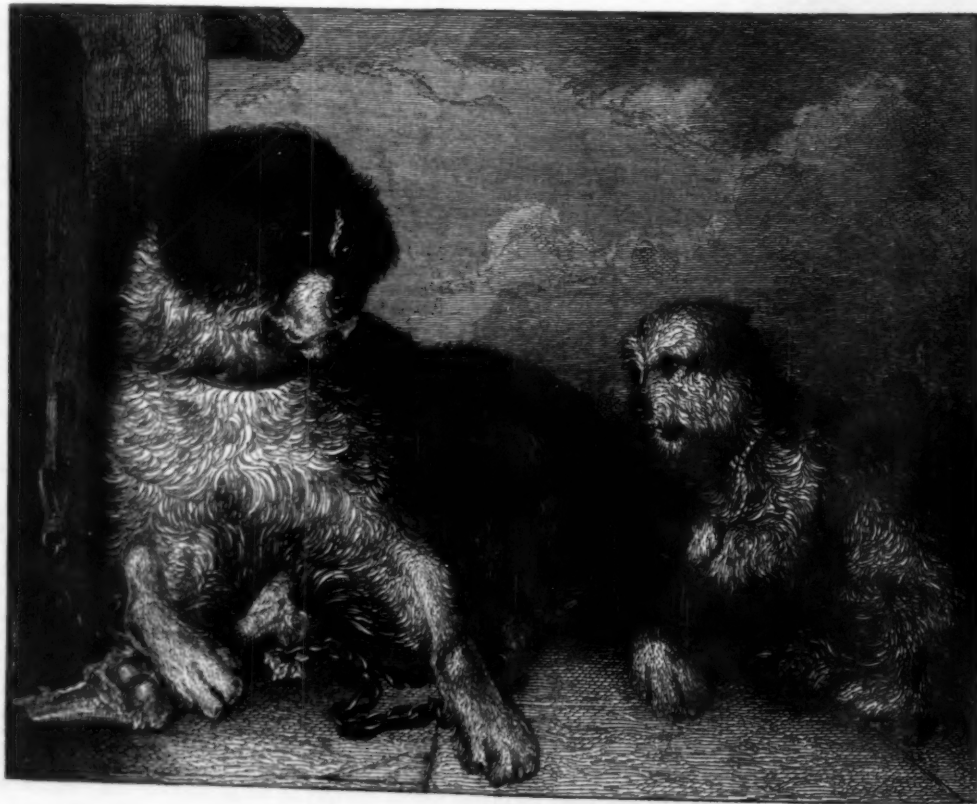
LYPHOGRAPHY is the name given by the patentee, Mr. Palmer, of Newgate-street, to a process practised by him for the formation of blocks with designs in relief, to be used with type in the manner of woodcuts. It is now some time since the first announcement of this invention; we have from time to time observed its progress; and it has now arrived at a degree of perfection which calls for some lengthened notice at our hands. Multifarious are the projects that have been submitted of late years for book-illustrations, diagrams, &c. &c.; but all in some great essential have been proved defective. This notice of the invention is accompanied by some specimens selected from a series: the initial letter shows its perfect aptitude for designs of this nature, and the two dogs exhibit its capabilities in another style. The cut, we perceive, is after a picture that was hung at one of the exhibitions last season or the season before. Now, in a few words, this process consists of drawing with a point upon a copper plate overlaid with a non-conducting substance, which, being

cut through, the copper so exposed will receive deposit by means of the electrolyte; the result is a corresponding surface in relief, which, being mounted, can be worked with type. This presents every advantage to artists who would convey into cuts and designs their own peculiar touch and feeling. But there is yet about metal, no matter of what kind, a degree of hardness which has a decided disadvantage in comparison with wood. It is in the middle tones and shadows that the work comes off in a manner so positive. If, however, the artist be sufficiently careful, he may, by keeping his outlines clear and continuous, imitate wood-engraving so closely that it would be impossible to establish a general difference. The second cut is a sketch by Leitch, whose good taste has left it in precisely the state in which it should be. The manner of this sketch resembles etching, which, in fact, will be the general character which this invention will assume. In this drawing the etching manner is most apparent in the tree, and in the short and broken lines of the shadows. The third cut, 'The Vidette,' is really a beautiful little drawing, resembling in the ground an etching, but

in the horse and man partaking much of the feeling of a good wood-engraving. In these cuts sufficient will be seen of the capabilities of the invention: they are here printed precisely as they were left by the artist, who thus, as it were, becomes the engraver of his own work, which to those unacquainted with the electrolyte may be explained by stating that, as the drawing appears on the white surface laid over the copper, so it appears on paper, without even the trouble of reversing—an irksome matter to all who are unskilled in engraving. To an artist, undoubtedly, the most valuable recommendation of the invention is the perfect freedom afforded him of leaving his designs according to his own taste.

In order that the invention may be understood as well by persons ignorant of electro-metallurgy as those who are acquainted with it, we here detail the process as briefly yet as comprehensively as we can. A piece of ordinary copper plate, such as may be used for engraving, is stained black on one side; and over this blackened surface is laid a thin coat of an opaque composition resembling white wax; this constitutes the preparation of the plate.

In order to draw properly upon these plates, various points are recommended, by which a portion of the white surface is removed, and so exposing the black underlay as a dark line or otherwise, according to







the touch, forming such a contrast with the surrounding white ground that the artist sees at once the effect produced. We are thus particular in our description, since the process is so simple that it must attract the notice not less of amateurs than of artists. When the drawing is completed it is carefully inspected, to see that the lines are perfectly clear of dust; after which the portions of the white composition remaining on the plate, and representing the lights of the drawing, are raised by the addition of more wax, or what preparation soever may be employed, for the purpose of procuring depth in those parts that are to be removed from the ink-roller. In wood-engraving this is effected by cutting away those intervening portions which are intended to form the lights of the print; but in glyphotography the depth of these parts is formed by the remaining portions of the white composition on the plate, corresponding with the thickness of which, must be the indent in the block which is moulded upon the brass plate and its surface of composition, and presents, consequently, a surface in every way the reverse of it, being in relief where the plate is in intaglio, and *vice versa*. This heightening of the substance representing the lights is effected after the drawing is made, because a coating sufficiently thick for this would necessarily impede the facility of the drawing, and render it impossible for the artist to throw in shadows composed of fine lines. Thus the thinnest possible coating of composition is first laid over the plate, which, after the drawing is made, receives the necessary additions. The plate, preparatory to the next stage, is again carefully inspected, to guard against the intrusion of any loose particles; after



which it is placed in a trough, and submitted to the action of a galvanic battery, by means of which copper is deposited in a manner to correspond with the lines of the drawing, and so continuing to fill up every touch, it gradually spreads itself all over the surface of the composition, until a sufficiently thick plate of copper is obtained, which, on being removed, will be found to be a perfect cast of the drawing which formed the *cliché*. This copper counterpart would be too slight to be in any wise serviceable in the form in which it is removed from the trough; in order, therefore, to render it sufficiently strong for working, it is soldered to another piece of metal, and finally mounted on a block of wood, to bring it to the height of the printer's type.

From what we have said with respect to keeping the plate perfectly free from loose particles, it must occur to all that the composition must be clearly cut out by each touch, as every touch will appear on paper exactly as left on the plate. It will, therefore, be necessary to employ such a tool as will best effect this. If the overlaid material came away in very fine particles, which detached themselves at once, and could be blown or swept away, common needles, with points of different degrees of fineness, would answer very well to work with; but as the material is soft and cohesive, a tool of another kind is necessary—that supplied by Mr. Palmer as the best, is a piece of steel wire, secured in a cedar handle about the thickness of a pencil, and bent to a right angle; the point is sharpened like that of a needle, and then an edge is ground on the inside at such an angle as will admit of its being held like a pencil.

It is probable that the invention will come into extensive use, as well among amateurs as those artists who may be desirous of giving forth their productions independently of the agency of another hand. The former might in their inexperience be misled into "finishing up" their sketches, &c., in which case they would have to contend with the worst points of the invention; but in confining themselves to the breadth and effect of outlines, with little "finish," they would avail themselves of its best characteristics.

We have been for some time aware of this invention, but we confess ourselves surprised by its rapid progress to the perfection it has acquired through the perseverance of the inventor, Mr. Palmer, 103, Newgate-street, who supplies to artists and others every information on the subject.

Our remarks even now are made with caution and reserve—with greater caution and more reserve, perhaps, than may be necessary; but we repeat that in this "patent age of new inventions," it is safer to be too sceptical than too confiding in novelties in Art. Still we should do great injustice to the inventor, if we did not say—what we know—that by some of the best artists of the country, the process is regarded as a most valuable boon—of its ultimate and entire success several of them do not entertain the remotest doubt. We trust, for many reasons, that it will so turn out. The advantage of a direct communication between the artist and the public is incalculable. It is notorious that every sort of engraving fails to convey the precise *character* of the painter; another and a weaker hand must copy his creations before the printer can multiply them, and his loss in most instances is very great. Here, however, if this process answer the hopes of all and the expectations of some, no evil of the kind will any longer exist. We shall rejoice also to find a most ingenious and enterprising man receive the reward to which he will be eminently entitled; for we understand he has expended a fortune in trying experiment after experiment, and has manifested a degree of perseverance absolutely amazing.

If at the present moment he may not class us among those he has succeeded in persuading that he has at length achieved complete success, our tardy conviction—if it does come—will be ultimately more beneficial to him than if it had arrived sooner. At all events, we promise him and our readers to recur to the subject ere long—and to print other specimens, if specimens much better are produced. That they will be produced we have sanguine hopes; hopes, indeed, which have grown stronger even since we began this article.

## JOSEPH'S STATUE OF WILKIE.

THE statue is now placed in the hall of the National Gallery. It is in marble, life-sized, and habited, of course, in modern costume, over which is thrown what we may consider to be a plaid, so disposed as to break the lines of the figure in front and support it behind. This drapery is massed in such a manner upon the left shoulder as to diminish the importance of the head. The figure is upright, and holds in the right hand, which is brought in front of the body, a pencil or crayon, while the left rests upon a sketch-book, with the fingers between the leaves. The head inclines forward to the left, and the expression of the features is of that kind which indicates the entertainment of some striking thought; but it is an expression not identical with the spirit of the works upon which Wilkie's fame rests: it refers rather to what he might have



been than what he was. This, however, will not be considered by many as an objection. The spirit of poetry has been infused into the statue of the painter, which must be considered as a work of very high merit; one that will certainly raise the reputation of the very able and accomplished sculptor. We may recur to it; at present our space may be better occupied by a small memorandum of the figure—sufficient, and that barely—to convey a notion of its style and character. In a glazed niche in the pedestal of the statue is one of Wilkie's palettes, with this inscription:—"This relic, one of the favourite palettes of Sir David Wilkie, was purchased at the sale of the effects of that illustrious and lamented artist on the 4th of May, 1842, and presented to the sub-committee of the Wilkie Testimonial at Christmas, 1843."

## THE LIVING ARTISTS OF EUROPE.

## No. II.—ALBERT THORWALDSEN.



*Albert Thorwaldsen*

BUT few years are now wanting of half a century since this famous sculptor gave earnest of genius equal to the fulfilment of the utmost measure of reputation in Art. We are proud in claiming for a countryman of our own the distinction of having been his earliest patron; since, assuredly, but for the taste and liberality of the late Mr. Hope, Thorwaldsen would in 1805 have left Rome and returned to Denmark, so seared in heart and broken in spirit as, perhaps, never again to have tempted disappointment in competing for distinction as a sculptor.

The father of Thorwaldsen was a native of Iceland, and subsisted scantily as a carver in wood and stone. His circumstances, indeed, were but an experiment upon the tenacity of life, since they afforded nothing beyond the slenderest support of existence. The great sculptor, Albert, or Bertel, Thorwaldsen (as all who know him love to call him) was born at Copenhagen in the year 1770, and at an early age assisted his father, who soon discovered in him a talent far beyond his own powers. His first toy was his father's chisel, and the rude and technical productions of his parent impressed his young mind as marvels of Art. He received no education, or next to none, but at the age of eleven he entered the gratuitous School of Art at Copenhagen, where he soon distinguished himself. Having passed the drawing and modelling classes, he competed for and gained a gold medal in 1787. The praises lavished on his efforts had no effect in moving his ambition,

for even yet he did not seem to look beyond his father's calling—that of carving for ships florid ornaments, or upon occasion nymphs and deities as figure-heads; and such valuable aid did the poor ship-carver derive from the increasing knowledge of his son, that it was proposed that the latter should devote himself to the same drudgery—a proposition happily counteracted by ulterior circumstances. In 1789 he gained a second prize, and subsequently a gold medal. In 1793 he obtained the grand prize—an honour which entitled him to the academical pension of about forty-eight pounds sterling, continued during three years, in order to enable students to profit by studying at Rome. Thorwaldsen embarked for Italy on the 20th of May, 1796, on board a Danish frigate, but he did not arrive at Rome until the 8th of March, 1797, in consequence of the ship touching at many ports in the Mediterranean. The three years passed rapidly, and his pension failed him before he had so schooled himself as in anywise to profit by his own resources. Patronage he had none, nor had he hope of any; for such was the state of Europe at this time that every mind was occupied with politics. His resolution was therefore taken in 1803 to return to his native country, in his gratitude to which he had executed a statue of Jason, the purchase of which by Mr. Hope afforded him the means of remaining in Italy, which has since become his adopted country.

His winter solstice was now passed—his Jason turned the tide of his fortunes, which rose into a settled current of prosperity, by which no man was ever less elated than the gentle Thorwaldsen. Italy







was now in comparative repose: she was bereft of her long-loved and carefully-tended household gods and goddesses—a want which the *parvenus millionaires* who had grown out of anarchy desired to supply, by offering themselves in bronze and marble to the consideration of the world.

During a life so long and so unrelentingly laborious it will be understood that nothing short of a catalogue would serve to enumerate his works; for an imagination so teeming as his, is like a tormenting genius whose office it is to impel the body to ceaseless activity. For *bas-relief* he exhibited a strong predilection, and many of his most beautiful conceptions are embodied in this way. Among the most remarkable of these is 'The Triumph of Alexander,' commissioned by the Marchese Sommariva, and 'Priam asking back the Body of Hector,' which works alone would class him amongst the greatest professors of the Art. Notwithstanding his age, his ardour is undiminished, his genius urges him onward, and he labours at his favourite *bas-reliefs* with unflagging spirit, having dealt with all human passions and qualities, and all phases of universal nature. Yet the wealth of his mine is unexhausted. In this *genre* may be particularly mentioned his admirable versions of 'Power,' 'Wisdom,' 'Health,' 'Justice,' 'Day,' and 'Night,' the last two of which we present in outline, as affording excellent examples of his exquisite feeling. His most famous works have been executed principally since the year 1823—a period comprehending the vast Swiss lion carved from a rock near Berne of between sixty and eighty feet in height. The Poniatowski monument in the great square at Warsaw is a beautiful allusion, wrought out in a vein of the most graceful poetry. It is an equestrian composition, surmounting a fountain, by the water of which the horse is terrified, as if at the current of the river Elster. He has also gone to the mythology of the Greek fathers, and given us his reading of the Graces, Hebe, and Adonis, which, however, are far surpassed by his Hope and Venus, both of which transcend his average excellence.

The accompanying *bas-relief* sketches are after the 'Day' and 'Night' mentioned above. Contrary to the custom of the poets, he characterises his Night as the Mother of Humanity: for her gemmy crest is substituted the fillet of poppies, her star-studded mantle is cast aside, and she has gathered to her bosom her sleeping children. Day is equally beautifully described.

But the great work of Thorwaldsen's hereafter—that of the maturity of his talent, and which yet occupies his industrious old age—is the sculptural decoration of the Cathedral of Copenhagen. The pediment shows St. John preaching in the Desert, under the vestibule are the four great Prophets, and on the frieze Christ is bearing the cross. In the interior are the twelve Apostles around the altar, whence rises the Redeemer himself, represented in colossal proportions. These works will constitute the enduring monument of his fame, and will yet remain in serial relation with each other when other collections of his works may be dispersed; for the time cannot now be far distant when his Roman palace and its contents must pass into other hands. He has more recently been employed in other public works, but it is in the cathedral that are found his best efforts in the three *genres* of his art—*baso* relief, alto relief, and the entire figure.

It has been a fashion among travellers and studio-loungers to institute a comparison between Thorwaldsen and Canova, and to rank both with the best sculptors of antiquity. Whether Thorwaldsen characterised his work in the Greek taste, or endowed it with a modern feeling, he was equally powerful. He distinguished his smallest medallion by peculiar force, and from the minutest treatment his mind could at once rise to colossal composition without exhibiting any trace of littleness of style. Many of Canova's best works are enfeebled by affectation and excessive *finesse*—defects no where to be found in those of Thorwaldsen, whose chief characteristic is that energetic enunciation in his figures which claims at once all the senses of the spectator.

Thorwaldsen is not less estimable as a man than as a sculptor. No human being has passed the trials of prosperity with less taint than he. The simplicity of his character is not now less genuine than when he yielded to his father's proposal to carve figures for ships, doubting, perhaps, of his ability for anything beyond them. He has enjoyed a long lease of life, but, long as it is, he has recently declared that he has executed very few works in which he has satisfied himself—an observation which says more for him than the most elaborate eulogy, and which ought to be continually borne in mind by all aspirants to reputation.

#### LETTER FROM XANTHUS.

[We have received the following interesting letter from W. Müller, Esq.; who, as our readers are aware is associated with Mr. Fellowes, in the important expedition to Xanthus;—from which may be anticipated very important results to the Arts, by adding largely to our national treasures of antiquities of a remote age, but a refined era.

We print the letter entire and unaltered; although probably Mr. Müller meant that we should publish only parts of it. It is the freshness and freedom with which such communications are written that give them their real value; and the absence of studied style and polished composition are their best evidence of originality.

Mr. Müller has attained the very highest eminence in his profession; he has thoroughly established a reputation, second to no British artist; and he is now extending his information and enlarging his mind by travel—thanking such

"Winds

As scatter young men through the world."

Our readers will be no less grateful than we are for this pleasant and serviceable remembrance of his friends at home, by an artist universally respected, esteemed, and regarded, not alone for his genius, but for the amiable and estimable qualities of his mind and heart.]

Xanthus, Asia Minor,

Nov. 29, 1843.

MY DEAR —, I promised on leaving England to give you some account of my progress in this country: that promise I now keep, trusting you will pardon haste; as "Ports" are scarce things, and an opportunity occurs of sending this to Matiri with despatches that leave to-morrow. If I can give any information worthy of insertion in the ART-UNION, I shall be glad, as it will at least answer to me the purpose of a week's writing—by acquainting my friends that I am still in the land of the living. Well, then, after the usual journey through France I reached the Mediterranean, and took my birth in the "Minos," for Smyrna, leaving my friends Messrs. Fellowes, Hawkins, and Scharf at Malta, to come on by the "Medea," the vessel appointed to the expedition. At Smyrna I was, much against my inclination, detained nearly a month. It is not a picturesque town. It is an ordinary Eastern town, filled with picturesque people; never have I seen so much beautiful costume; while the long strings of camels, laden with fruits and other merchandise, prove highly attractive to the artist. But the Turkish burial-grounds here are richer in their large cypress-trees than any I had previously seen; in particular those near the Caravan Bridge. There is much that is exceedingly poetic in these resting-places of the dead. The sombre shadow well agrees with the intent of the spot; and if the visitor be inclined to indulge his fancy, let him visit them by moonlight, or at least twilight. At such times, the tombstone, with its carved turban, often deceives, and it requires no particularly powerful imagination to conjure up ghosts and spirits in any number. Few of the Turks are bold enough to go through these cemeteries after dark; and my Greek servant, Nicolo, flatly told me *he should decline*, and would not go for all Smyrna. He kept his word. I feared the jackals more than the ghosts; but saw what I wanted to see, and returned to the hotel. Enough of Smyrna! I say so now, and so I thought when there. I left it on board an Austrian vessel for Rhodes; as I had in charge the firmans, servants, &c., for Mr. Fellowes, I was anxious to reach him without a moment's delay; so, after just taking a running look at Rhodes (on which subject I have much to say on some future occasion, as I intend on my return making it my head-quarters for some weeks), I hired a caique or boat, and got all things on board, and started for Xanthus with a fair wind and most beautiful sunshine. Never shall I forget that glorious night. I am rather too old a traveller to allow fine, bright, moonlight nights to prevent my sleeping: the period of high romance has long since vanished; yet on this occasion I could not sleep, and I had not had my clothes off for three days and nights! So I remained in a happy state between musing and thinking, or listening to a Turk narrating a long story, which, when translated by my dragoman, proved a very pretty tale. The moon sunk lower and lower, and as its silver light for the last time touched the waves, as if by general consent, the Turks lay down one by one. All was



silence, except at times the heavy breathing of the men, and the splash of the wave as our little craft knocked the water from her bow. Such a silence affords opportunity to think,—especially in such a position as I then found myself; thoughts of home pressed upon the mind, mingled with the ever-anxious hope of the traveller—health. I indulged such thoughts until at length the glorious sun rose from the sea, and shed its cheering beams over the scene; and we discovered in the distance the steam-boat *Medea*. This was just as it should be: the wind, unfortunately, failed us, but we made signal, and in a very short time had the pleasure of seeing a boat with six men put off; and now all was confusion in getting the things ready for disembarkation, which was done, as other boats took us in tow. We then placed the baggage in the first tent at the mouth of the river Xanthus, and at once proceeded to the head-quarters of Mr. Fellowes, leaving the *traps* to be brought on by camels and the pontoon. And now for a word or two on the appearance of the coast, river, &c. At the mouth of the latter is a considerable bar, which renders the crossing by no means easy; during one of the former expeditions, it occasioned the loss of two of the sailors who were trying to cross when the boat was heavily laden. Fortunately for us there was little wind, and we passed with considerable ease. On landing, there is one wide expanse of sand, which, under the intense rays of an Eastern sun, reminded me of Egypt. On the right lies a marsh of flat ground, which extends its pestilential influence over the surrounding country, and forces the inhabitants to leave the valley for higher ground as the summer approaches. At the present season little fever exists, although I have to regret that it has already visited our small party, and proved fatal to one poor fellow: true, he had long been ill on board his vessel (the "*Queen*," I believe). With the exception of this and one other instance, as yet we have not had the common average of sickness; in this climate it would be about five per cent. Xanthus, the seat of the operations, is about 100 or 150 feet above the plain, and, on the left and right, is closed in by mountains of considerable height, backed by the Taurus, which is now capped with snow. My earliest opinion on visiting this country was, that some magnificent scenery must exist in the mountain ranges; and, as the costume of the people, for simplicity and elegance, far surpasses the dress of the ordinary Turk, no want of figures could be felt. In this I have not been disappointed; for although as yet I have only been one or two excursions to any distance, I cannot pass over my visit to Pinara in silence. But I would say a word or two previously on the ruins and antiquities of this place (Xanthus): they principally consist, then, of tombs—either in the rock or standing as they have existed for centuries past—shaken by earthquake, or pillaged by man. Their forms are most classical, and when covered with sculpture, as in the case of the two grand ones now under process of removing, little inferior to the finest and purest Greek period of Art. Of these two tombs, I must say, if the expedition removed nothing else, they will add to our country two of the most beautiful and splendid remains in existence. Many other objects as fine will doubtless in time make their appearance—one has already been turned up—a *lion*. Although mutilated, and in a rigid style of Art, there is a beauty in its outline—a purity in its form that would enable it to stand by the side of the finest works of the ancients. Much ground has to be searched, and I sincerely hope not in vain. The city was formerly very large, as its ruins now cover a vast extent of soil. There is little, unfortunately, in the remains of the buildings or temples that may be termed *sketchable*,—being principally piles of stones of enormous size. Cyclopean walls, with Roman ones built upon them, do not exactly suit the artist's folio; yet there may be one who will chance to see this rapid scrawl—a *landscape painter* I mean—one who would delight in Nature in her wild moods, her savage beauties—let him accompany me to Pinara; but he must be content to live on cemen, sleeping in his capote on the ground in his tent; and, as we have experienced, he may have the treat of a thunder-storm—one, when the lightning plays about him, and thunder as a sort of bass, ending with the tent blowing in, and a perfect deluge of rain. More than one of these nights we passed; glad when daylight broke, and if sunshine with it, all the better. I say he must be con-

tented: and, if he will promise to be so, let him mount his horse and form in, with the long train of visitors, servants, and baggage, and, after six hours' ride, he will, tired or not, thank me, and acknowledge that Pinara, with its mountain like a giant castle pierced with thousands of loop-holes [these are tombs surrounded by a moat, this is a mountain torrent, clothed, instead of ivy, with oaks and pines] forms one of the grandest subjects for the pencil he has ever seen. Let him gaze upon it by sunrise—by sunset—and, if his curiosity will not be satisfied, it may be, by seeing its grand form developed through mist by the lurid light of some flash of the thunder-storm. After its outline is familiar, the tombs will attract his attention, as, in many instances, they are *temples* cut in the rock. These in ravine harmonize wonderfully with the general scenery; their colour of a rich ochre—and this is curious, as they seem not to have been painted. They were cut in the rock, as before stated; that rock marble. Were they covered with wax? If so, would they have kept their colour for thousands of years? Pinara is not as dry as Thebes, yet, whatever was the means, colour exists on the tombs. The letters, in the Lycian inscriptions, are painted blue and red; why not, then, some substance placed over the entire tomb, giving it polish and general finish. At Myra there is a splendid instance of paint being used in sculpture; it is only of late days it has been omitted. I have seen it on the ruins of Greece, of Nubia, now in Lycia, and can but think it calculated to improve the architectural effect, by rendering the building a part of the general scene by blending them together. But to return to the tombs. The greater part of Pinara is as a piece of honeycomb: it is perforated and carved; and I have generally seen, where much pains have been spent on one of these last abodes of man, great judgment in choice of position has been exercised. They did so with their theatres; at least such is my opinion from what I have observed; why not with their tombs? It has been but of late years that attention has been paid to our burial-grounds; much may be done to improve them. I say nothing about their monuments of cream-jugs, tea-caddies, or Gothic blasphemies. It will be wise for us to look to this department of Art as it existed amongst the Lycians. Some ideas can be *cribbed* (pardon the word). I hope yet to see a *modern Lycian tomb*.

A Turk in general is no friend to our graphic display. He is, from never having seen anything of the sort, afraid of some evil consequences; and once when I drew on a scrap of paper the head of a very handsome imaginative gentleman, and gave it to a Turkish lad, thinking to cast some seed of portraiture among the villagers, I had the mortification to witness my splendid performance *stoned* by the people before my face!! Try money—piasters do much in Turkey; but it won't enable you always to sketch the natives. I asked one night about six or seven to come and take coffee round our fire, and bring their monotonous musical instruments (which are very curious). Now, I thought I might get a good group by keeping a little in the shade, and working away whilst they howled to their hearts' content. No sooner was I discovered than I was forced to come to a treaty of so many piasters a *head*. Now all was right, and to my sketching again I went, when my young friend was discovered doing the same. The Turk, with his usual cunning, immediately demanded an increase, if two drew him. This I would not agree to at first; but at length brought matters pretty even, by insisting that boys ought not to be paid the same as men; so they yielded, and I procured a drawing that pleased me; then went to my tent, and spent nearly a sleepless night by jackals walking round it; not an uncommon thing to see their shadows at night (if moonlight) thrown on the walls of our temporary abode. This is not altogether pleasant when you know that *canvases form the wall*. You must look on this letter but as the bones of skeletons found in the desert. You can, if you like, place it into form, and connect its various disjointed parts to render it slightly and understandable; if not, it must appear as it is. From Rhodes I trust to send you another epistle, and it may contain an outline or two of some curious remains that, from never having been published, may afford interest. Indeed Rhodes is all new—a most interesting period of architecture; and its ruins bespeak its former greatness.

Yours ever, &c., W. MÜLLER.

## THE NOMENCLATURE OF PICTORIAL ART.\*

By J. B. PYNE.

HAVING lost the support of the two strictly perpendicular sides, and the horizontal base and top members of a square frame, a picture placed in a circle, if not very correctly composed, creates an instantaneous impression of an inclination to subside into some other position than that in which it was painted. It is, consequently, a rather amusing scene to witness two persons busied in adjusting a circular picture to a new frame. If there should happen to be no buildings, or some other unequivocal leading horizontal or perpendicular lines for their guidance, it is ten to one that it be tugged into many positions before both remain satisfied as to the right one.

As far as correctness go, no compositions are so easily managed as the horizontal, and after that the horizontal and perpendicular; but they are not favourites, in consequence of the absence of that variety and stir which accompany a more mixed style. They are, nevertheless, productive of more grandeur and solemnity than any others, from the natural and associative character of the two orders of forms. A horizon of water is a fine thing in itself, and never fails, with the contemplative, of ordering up vast associations, and amongst them those of eternal duration, repose, latent power, and danger. The tidal throb of the great deep, by which with one huge throe it floods the rivers of one-half the globe, is one of those deep impressions created solely by an extended horizon of waters, and renders it, for the purposes of the painter of high expression, one of the most imposing features in Art.

Perpendicular forms are perhaps the next in point of grandeur, and, consequently, associate with the horizontal better than any others—that is, as regards expression—but they cannot be found upon the same scale of magnitude, nor do they possess the quality, or create associations of the same duration; if they did, they would not be so proper, in point of harmony, to compose with the horizontal, as a slight remove from, rather than a parallel or perfect opposite, is necessary. The two together possess all the elements of pictorial harmony, that is, relation on some points, and opposition on others, with subordination of one to the other: the horizontal is indicative of a universal law of nature, that of a general subsidence and repose of inanimate matter; and the perpendicular, that of power and action to preserve its position; added to which the horizontal is its own base, being a subsidence of all the other lines in nature, while the perpendicular requires one. So much would not have been urged on the associative character of these two lines, were it not that there appears to be a too strong and general feeling to discard them in pictorial art; and it is hoped that too much has not been said, as they form two of the highest elements of that expression which may attach to landscape.

Allowing the very general objection which attaches to a purely horizontal composition on the score of want of variety, would it not be better to supply the supposed necessary variety in the form of a frame, rather than disturb the quietude of the composition by adding to it lines of an opposite character? I think it would, and have generally found the oval and circular frame quite equal to this purpose, and to be as much suited to this as they are unsuited and unnecessary to more varied compositions. The circle may, with nice propriety, be given to subjects in which the horizontal is slightly mixed with diagonal lines, fig. 5; and the oval, as it possesses in itself more variety than the pure circle, would adjust itself with equal felicity to the purely horizontal, fig. 6.

Large circular-formed clouds, swelling hills, and round-headed trees, certainly do not look well in circular, nor do strictly horizontal compositions succeed in squared frames; the obvious reason of which is, that a too palpable or frequent repetition of the same form in any one work, or any accompanying accessory part of it, such as a frame or compartment of a room, generally does some violence to an eye nicely adjusted in the school of pure taste, and is only relished by those who may prefer an undefinable excitement, worked

\* Continued from page 17.



out by any discordant and incongruous agencies, to the enjoyment of some pure, unmixed, and unequivocal passion, exhibited by the hand of true genius and high propriety.

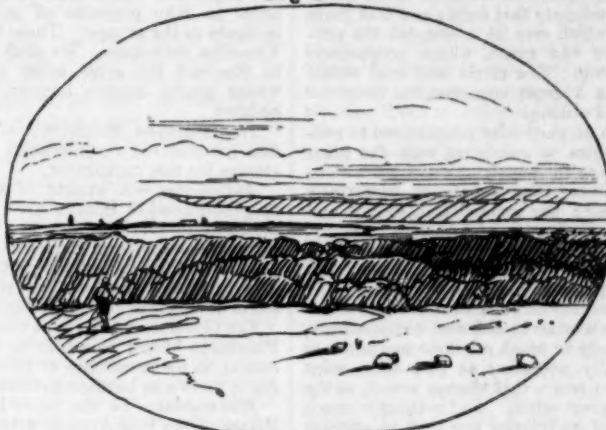
The mere diagrams 5 and 6 may give some slight idea of the fitness and utility of certain formed frames to certain compositions; and it is suggested to follow, that a large dome would be

as sorry a tenant to a circular frame, as would a high tower to an upright one. This, on the score of the harmony of lines, which, with other harmonies, such as those of sounds and colours, re-

Fig 5.



Fig 6



quire relation, opposition, and subordination; and, following out this principle, the long horizontal composition would better harmonize with an oval than a circle, as having relationship with

While upon this subject, another suggestion is offered, that fig. 7, which is of a mixed, horizontal, and perpendicular character, may find some improvement in the frame being given circular upper corners, particularly as there are no very palpably circular forms in the picture; the clouds and trees resolving themselves, though made up of curved detail, into horizontal lines.

Fig. 7 may be considered a mixed composition of the horizontal and perpendicular, which very nearly equilibrates in itself.

It will be generally found that when that feature forming the horizontal line commences in broad dimensions, and terminates more narrowly, beyond the centre of the picture, that it is necessary to continue the line to the further extremity, by means of some strong object or spot. The eye being carried thus far demands to be taken the whole of the distance, and in this instance it is effected by the dark and light figure; and, under the supposition that it fall on light middle tint, the dark occupies the greater half of the figure. Had the general ground upon which the figure falls been dark middle tint, the greater half of the figure had better have been light, and so on.

Many pictures by the Dutch masters, in which a nearly horizontal line of river is surmounted by a mass of buildings perspectively diminishing past the centre of the work, are horizontal compositions, in which the dark object near the opposite side of the subject, is intended to attract the eye in such a direction as to complete the otherwise incomplete and unsatisfactory line.

The next distinctive character of composition, if not the only remaining one, is the circular.

Compositions—pictorially—cannot be considered in relation to their ground plan, as all forms, under these circumstances, the most complicated as well as simple, resolve themselves into comparatively horizontal lines, in proportion to their removal from the eye; but, on the contrary, can only be considered in relation to the forms they may present on the surface of a picture: thus, that form which on the surface of a picture would present a circle would in its ground plan be of a most complicated character.

A picture, the upper half of which should be oc-

the length of the oval, opposition with the curve, and subordination to the extent and perfectly unbroken character of the surrounding line.

Fig 7



cupied by a rainbow basing itself at or near the two extreme sides, while the lower half should arrange itself into another semicircular form, would present, perhaps, the most palpable instance of the circular composition.

There are many paintings by the old masters in which this form is very happily worked out; the upper half circle composed of winged boys, clouds, and bending foliage, and the lower one by the landscape and larger figures. Natural landscape itself presents ample facilities for this style of composition, in which the forces of colour, light, and shade may be made to marshal themselves in the desired form, round a centre of middle tone. This had no need be done by a too continuous and compact line, but (where the subject and sentiment aimed at allow of such a treatment) by bold and sudden leaps over those large portions of the picture which may be laid in repose, too obvious arrangements being easily detected, and pronounced shallow, which they are unless demanded, while none but works of the very highest order allow of a decidedly geometrical form in their composition; for, unless on business of the highest import, the eye demands for its pleasures an indicated rather than a trammelled course, diversified by bright lights and deep shadows at unequal distances, with now and then an involved passage by way of adventure; as a man in pursuit of recreation may prefer driving his own carriage at his own pace, to being hurled

along a railway without the power of retarding his movement through a beautiful district, or of accelerating it through one of barrenness and monotony.

The proportions in which a picture be brought together, that is the length and breadth of surface upon which it be painted, let it be history, landscape, or portrait, have a great influence on the general impression of the work.

From a close scrutiny of the productions of the old masters, as well as those of our own times, in which anything like impression or sentiment of a definable character have been realized, this is very apparent, so much so that some persons who continually work up to one kind of feeling, as naturally fall into a habit of painting to one kind of proportion, and feel themselves somewhat at fault and oppressed by any addition of an extra length or breadth in the proportions of a canvas. This, of course, is not for a moment intended to apply in the remotest sense to size, but merely to length in its relation to breadth, whether horizontal or upright.

In looking at three canvases, one perfectly square, another of an agreeable oblong, and the remaining one very elongated, there would arise no question in the mind of a person of quick perception that the square were—of the three—the proportion in which the elements of severity, grandeur, and importance were most apparent, and that the others possessed in different degrees those of beauty and elegance, which might degenerate into weakness and affectation by an undue augmentation.

The possession of this character by forms would be a matter easily proved, and in the absence of conviction, may perhaps be profitably done; but being accessory only to the subject, and self-evident to most, it may be best to indicate instead the propriety of their application to different classes of subject, as a means of augmenting general impression and unity of sentiment.

In launching a vessel into her element, those seas are selected for her movements which are best fitted for her character and powers; but in launching a picture from the imagination on to a canvas, the same foresight and solicitude as to the fitness of its proportions for the particular subject, its character and power, do not seem always to occupy the mind of the painter, or sufficiently so, if the different geometrical forms upon which pictures usually come have any or the least generic character attributable to them; and which must either go along with and augment, or war against, and in some measure mar that character intended to be realized by the painter of expression. Imagine an extreme case. Place on a square canvas the portrait of an elegant woman; and on a very elongated one, that of a senator or judge; and it would be immediately felt that they had better change places. The same would hold good in history, in landscape, and every style of subject which could be named, and though great results are sometimes worked out by great geniuses, trammelled to

an unfortunately inappropriate proportion; the inference is still left open, that under other and more fortunate circumstances greater results still had been achieved.

It would follow, then, that, in point of composition, subjects of a deep or grand character had better come upon square surfaces, or those whose proportions approximate that form; and that those compositions in which may be attempted the production of beauty and grace, within proportions more or less oblong. The circle and oval would of course take, in a great measure, the character of the square and oblong.

The adaptation of particular proportions to particular compositions is consistent with the principles which govern the construction of such compositions themselves; thus simplicity, uniformity almost approaching the geometrical, weight and strength, for the production of grandeur; variety, not overcharged or repeated, in perfect equipoise, for beauty; and undulating and gentle action, with attenuation, for grace and elegance.

It is the preserving these distinctive characters separate from each other in different compositions, and admitting only so much of their opposites as may be essentially necessary to give them point and value, and no more, that stamps a work as the production of a great mind. And nothing is much more indicative of an inferior one than an attempt to realize in one performance the incompatible characters, though they be beauties, of twenty.

A young painter, before entering professionally the arena of Art, will have heard of the necessity and omnipotence of Variety, and very naturally determines within himself that he will not fail from the want of so valued and so attainable a quality. Then, plunging from one extreme to another, to avoid sameness, his first canvas becomes an involved labyrinth of oppositions, from which it would be difficult to extricate any one preponderating mass of forms, bearing solely—in different degrees—upon one particular character. It may not be until after many failures of this description that oppositions would be found not to be varieties, but distinct species of lines; and that it is much easier to accumulate an indefinite number of different species of forms than bring together, consistently with the pictorial demands of a subject, twenty or a dozen even, of different varieties of one character, in which only consists that true variety intended to be conveyed by the writing or talking of those who have thought profoundly instead of superficially, upon the real elements of an art, upon which as yet very little has been either written or said. There has been, from the very early times up to the very present, a great deal said about pictures, and a great deal about painters, and a little, perhaps too little, about connoisseurs and patrons, but very little indeed about the art itself. It may be, that like some other lovers, the lovers of Art are equally tongue-tied before their mistress, leaving the more loquacious, though less sincere, to do that part of the business. It is this feeling, as much as any other, that has set me talking or writing about my art; and it is not unlikely that I go on until you are tired of hearing or reading the essays.

Walham-green, Fulham.

#### ART IN CONTINENTAL STATES.

**FRANCE.—PARIS.**—Before us is a long list of the improvements, architectural and otherwise, in progress in the French capital, which we cannot notice otherwise than in classes. Among the churches in progress of building and re-decoration are, St. Denis, St. Vincent-de-Paul, St. Sulpice, St. Gervais, St. Severin, St. Germain l'Auxerrois, St. Germain-des-Prés, Notre Dame, the Sainte Chapelle near the Palais de Justice, together with eight or nine others of less note.

**Public Works.**—The Chamber of Archives in the Rue St. Eloi; the Institution for the Youthful Blind, near the Invalides; the embellishments in the Chambers of Peers and Deputies; the improvements of the Hotel de Ville; a new archiepiscopal palace near Notre Dame; the tomb of Napoleon at the Invalides; the Molière monument; the colossal bronze elephant for the Place de la Bastille, besides innumerable other improvements, exhibiting upon the part of our neighbours a determination to leave nothing undone for the embellishment of Paris.

**Her Majesty's Visit to Eu.**—This has already been fertile of subject-matter for artists. Paul Delaroche and Morel Fatio have received commissions to paint the particular incidents of the visit: The landing at Treport, the arrival at the Chateau d'Eu, the fête in the forest, the review, and the departure. Delaroche will visit London in order to take portraits of personages intended to figure in the groups. These works are for the Versailles collection. We shall rejoice to welcome to England the great artist of France; a man whose genius confers honour and glory on his country.

**The Napoleon Mausoleum.**—The sculptor Pradier has received a commission for twelve marble statues for this monument.

**Antiquities.**—A society of antiquaries in the neighbourhood of Etaples have for some time been occupied in researches on the site of the Roman station Quantovicum, the remains of which have been buried in the sand since the fourth century. Their industry has been rewarded by the acquisition of upwards of four thousand coins.

The Government has sent out the artist Eugene Flandin to Mosul to assist M. Botta, the French consul, in his researches at that place. M. Flandin is known as having travelled in Persia.

**Monuments.**—In the salon Louis XIV., in the Palace of the Fine Arts, is arranged a highly interesting collection of models, consisting of 104 Egyptian, Greek, and Roman monuments, formed of cork and gypsum on a small scale, but distinguished by the utmost nicety of execution.

**LYONS.**—At the auction of the beautiful enamels and other productions of Art belonging to M. Didier Petit, whose collection was known as one of the best in the south of France, a Byzantine cabinet, of exquisite workmanship was sold for 900 francs, and another for 500 francs. A beautiful triptych of the sixteenth century, by the celebrated Peter Reximont, was sold for 4325 francs; and three enamelled bores, the work of the same artist, were sold for 1479, 705, and 551 francs respectively. As M. Petit was well known for his taste in *verts*, the disposal of the collection attracted buyers from a great distance.

**Marcantonio.**—We perceive that lately a series of the works of this celebrated engraver were sold in this city. They had been the property of the late M. Denon, who obtained them from the collection of M. Zanetti of Milan. The plates were 133 in number, of which 117 were by himself, and 16 by some of his pupils; the names of the latter we do not find mentioned, but we cannot think that the engravings of any others than of Agostino of Venice, and Marco of Ravenna, would be associated with his own. As the works of this engraver are rare, and his style and line of subject little known in England, we have only to observe, in order to account for the estimation in which they are held, that his best works are after Raffaele, in whose studio and under whose immediate direction he worked. In 1826, this same series was offered for sale at the auction of Denon's effects, and bought in at 15,000 francs, the price at which it has now been sold is 18,000 francs.

**GERMANY.—MUNICH.**—The presentation plate of the Munich Art-Union for the year 1842, is a copperplate engraving by Thäter, after a cartoon by Schnorr—the subject of which is 'The Entrance of Barbarossa into Milan in the Year 1162.' The cartoon was made for an encaustic painting, which was executed in one of the salons of the palace at Munich. Our own Art-Unions have, as yet, no such stores to apply to, although there are abundant sources whence might be supplied better subjects than we have hitherto seen presented. High Art in Germany is brought forward in a manner which must inevitably school the people into a taste for it. Whithersoever they turn, it is before their eyes—in their palaces and churches; the result is a desire to possess engraved facsimiles of these works—on the part of many from real admiration, on the part of others because they would learn to esteem what is so generally prized.

**Westminster Abbey.**—It is rarely that foreign artists select subjects from English scenery or edifices; there are, however, at present in Munich two pictures by Ainmüller, an admired painter of interiors: the one is a view in Westminster Abbey, showing the tombs, &c.; the other is St. George's Chapel at Windsor, as seen from the choir.

**LEIPZIG.**—English Wood-engraving.—In an

article extending to some length in the "Allgemeines Organ," the most recent productions of our wood-engravers are canvassed in succession. The writer dwells upon the illustrations of the "British Ballads," which, he says, was looked forward to with much impatience, as implying a disposition to break a lance with the artists of Germany. Foreigners, but more especially the Germans, are disposed to admit the merit of our wood-engraving in some degree, though not in its full measure; and when others discover nothing to cavil at in the technical execution, they invariably harp upon the one discordant string—the drawing or the design, as in the present case. In the first number of the "British Ballads," says this writer, we found nothing new, it was merely "an imitation of our Germans." This was followed by the second, third, fourth, and "hold!" He proceeds, "What do we see here? Figures and costumes, groups, ideas, and forms, all shamefully, cunningly plundered from the 'Nibelungenlied.' The best groups and positions are the property of our Düsseldorfers, from whose rich imaginations arose the modestly-presented originals. In these ballads we recognise no original thought, no modesty—but, on the contrary, the most shameless hardihood. Franklin, beyond all others, seems most to have delighted in the character of *Chrimhild*—who would not? He, however, seems to have pushed the matter really too far, for we find her presented even three times in one scene. Gilbert and others have done the like with figures, their positions, and costume—with horses and their gear! In short, the most of the ideas are from the 'Nibelungenlied.'" Upon this subject we shall have more to say hereafter.

**DRESDEN.**—Another *Venus* by Titian!—The Venuses of Titian seem multitudinous. A writer from Dresden says:—"Our newly-discovered and admirably-restored *Venus* by Titian gains daily in the esteem of all connoisseurs." We have heard nothing of the history of this picture further than that, as usual, it was discovered among a quantity of lumber: having thus lain neglected for a century. We presume that these same "connoisseurs" have good grounds for their increasing admiration; for ourselves, our admiration is at any time excited by an approach to the transparent flesh tones we see in the picture in the Tribune at Florence; but nothing one iota short of this, unaccompanied by an indisputable pedigree of possession, will ever raise the enthusiasm and confidence of reasonable persons to the equivalent of £10,000.

**The Saxon Art-Union.**—The confusion and divisions which during two years have prevailed between the officers and members of this Art-Union, have been at length amiably arranged at a general meeting, on which occasion were passed a new set of resolutions, especially favourable to artists who are natives of Saxony.

**COLOGNE.**—The restoration of the monument of the Archbishop Frederick of Laawerden is now completed by the sculptor Stephan—an object which contributes much to the enrichment of the choir of the cathedral. The same artist is now busied in restoring the other tombs.

**BONN.**—The philosophical faculty of this university have conferred on Schadow, the Director of the Academy of Düsseldorf, the degree of doctor.

**BERLIN.**—The King of Saxony has conferred on the celebrated sculptor Rauch the honour of knighthood of the Civil Order of Merit.

The artist Frey, who accompanied the Prussian expedition to Egypt, has been robbed of the results of his labours, and is returned to Rome, to re-establish his health, which suffered from the climate of Egypt.

The oil-painting by Cornelius of 'Christ in Limbo' has been exhibited in the gallery of Count Raczinsky.

**HALBERSTADT.**—The restoration of the cathedral is already advanced, and it is worthy of observation that the nicest care is exercised in preserving the strictest harmony between the restored portions and the ancient structure.

**GRATZ.**—After the business of the recent assembly of physicians and naturalists held here, the Governor of Styria gave a *fête*, the arrangements and decorations of which had for some time previously given employment to a number of artists.

**STUTTGART.**—The new exhibition-rooms in this city were thrown open this year for the first time.



In the catalogue are enumerated two hundred and twelve works, contributed by one hundred and fifty-seven artists. Of those sent by distant painters, those of the Munich artists were the most numerous, while those of the Dutch were the best. In looking over a notice of this exhibition we were much struck by the empty and vain egotism of the remarks intended rather to illustrate the writer than enlighten the reader. The signature, however, at the end of the paper, "Dr. H. Merz" (!), explained the matter at once. The reader is continually reminded throughout the paper of the great Ego by such phrases as—"I omit," "I have seen," "I lament," &c. &c.; and, when this doctor saddens down to the dead march of pathos, he speaks of the "lilies of the grave," &c. &c.; and in his more jaunty style speaks, in his satyr-like gambols, of "milk and blood and blue eyes" ("milch und blut und blaue augen"). The tone of his offensive notice is that of pointless illnature—such as he exhibited when writing of our own exhibitions: he tells one artist to throw his pencil into the Rhine, where it is deepest; and another that his work is not distinguished by the merits of those of Horace Vernet, &c. &c.—in short,

"A very few he understands, so forthwith damns that few,  
And ignorant of all the rest, the straightway damns these too."

**Anonymous Works of Early Art.**—Much attention, we observe, is at this moment directed in Germany to all remains of the earliest periods of oil-painting; and, strange to say, there exist many pictures of high merit for their respective periods, whose authors are entirely unknown. One of these is in the provincial museum of Munster, whither it was removed from a church at Soest. Another anonymous work of great excellence is in the possession of Herr Krüger of Minden: it is known as the picture of the Liesborn Master, and was painted in 1462; but the name of this "Liesborn Master" is unknown; and yet, more singular, there is known no other work that has been painted by him.

**CASSEL.**—At a recent scientific assembly held at this place Herr Götting of Jena read a paper on the subject of an antique statue which is preserved at Florence, together with other reliques in the Loggia dei Lenzi. It is generally called the "Goddess of Silence"; but Herr Götting proceeded to show that it was the statue of a German woman; in support of which assumption he directed attention to the arrangement of the hair, the general costume, and even the shape of the shoes, as all agreeing with the description of Tacitus.

**ITALY.**—ROME.—The mosaicist, the Chevalier Michelangelo Barberi, has perfected for the Emperor of Russia two large mosaic compositions, representing Rome at the most striking epochs of her history.

The sculptors Finelli and Tenerani, the architect Salvi, and the secretary of the Academy of St. Luke, Salvatore Betti, have been appointed members of the Academy of Arts at Vienna.

**CREMONA.**—It is intended to ornament the façade of the Church of St. Agatha with a representation of the martyrdom of this saint. The work will be executed in marble by the young sculptor Seleroni, who is a native of this place.

## CORRESPONDENCE.

SIR JOSHUA REYNOLDS.

TO THE EDITOR OF THE ART-UNION.

SIR,—In the *Times* of the 26th of December, at the latter part of a review of Sir David Wilkie's life, it was said "Edmund Burke touched up and revised, if he did not altogether write, Sir Joshua Reynolds' Academy discourses." I really had thought, in the present state of the public estimation of the degree of intellect required to be a great painter, this exploded suspicion had died with the ignorance of the age in which it was listened to, and that no man, after reading Malone's remarks, and Sir Joshua's contradiction, could, at this time of day, have repeated so absurd a conclusion.

It is well known, about 50 or 60 years ago, a man, under the appellation of Antony Pasquin, published some letters, said to be written by Reynolds to a lady,

whilst he was on his voyage to Italy, in which there was bad spelling; and insinuated that the discourses on Art delivered by Reynolds could not have been written by himself, as if spelling badly and thinking powerfully were incompatible, supposing the letters to be genuine. Amongst Reynolds' papers published in the edition of his works, 1798, were found allusions to this suspicion, so prevalent at the time; and in them Reynolds denies he ever received a thought from his illustrious literary friends, but candidly acknowledges, by his constant intercourse with literary characters, and especially Dr. Johnson, his mind had been taught to think. "The observations," says Reynolds, "they made on poetry and philosophy, I applied to our art; with what success I leave to others."

Malone says, "I am as fully persuaded the discourses were wholly written by Sir Joshua as I am certain at this moment I am wielding my pen in vindication of his fame."

Malone says Reynolds sometimes consulted himself or Burke, on verbal corrections, as Burke did when he wrote, and as all literary men do when they write; but whoever doubted Burke's originality because he consulted his friends on verbal proprieties? Reynolds' love of truth was unquestionable: he would have scorned such affirmation if it had not been correct. Malone says he (Malone) was asked if he had not found discourses in the handwritings of others. He replied, never; but that he found four discourses in Sir Joshua's own handwriting, warm from the brain.

We have thus, 1st, Sir Joshua's own asseveration; 2ndly, Malone's intimate knowledge of Sir Joshua's intellectual powers; 3rdly, the collateral evidence of his, Sir Joshua's, papers found after his death; and 4thly, the relative credibility of the two men, Reynolds and Pasquin. Reynolds' whole life was devoted to a beautiful art; practice produced reflection, and reflection theory. Reynolds' integrity was unquestioned, his honour unimpeachable; he lived with the highest characters of the age, and died regretted and followed to the grave by the most distinguished men of the day; whilst Pasquin was a literary hireling of the very worst description: earned money by threatening disclosures, and died from a beating he got from an exasperated man of honour! Will it not be an insult to ask your readers which of these two men is to be credited, Pasquin or Sir Joshua?

These eminent artists have written well, says the same critic in Wilkie's review: this is not fairly stated. Few artists have written at all, but those who have written have written well: viz.—Apelles and Euphranor—Michael Angelo and Lionardo—Lairasse and Coypet—Rubens and Reynolds.

To conclude, let us hope, from what has been said above, that no one will ever permit a doubt to be cast on the fame of Sir Joshua again: he was the greatest painter in Europe, since Rembrandt, Rubens, and Velasquez; no man can be a great painter without deep thinking, and no man ever thought deeply without being able to convey his thoughts to others, either by talking or writing, if he took the trouble. The modesty, gentleness, and purity of the style in the lectures could not have been Burke's: it is more than impossible they could have been Johnson's. There ought to be no doubt, what Sir Joshua says himself is the truth, viz.—that intercourse with great minds taught *his* mind to think originally, and as *they* reasoned on the general principles of things, so did *he* reason on his particular calling, from its connexion with the general principles of things: and this action and reaction is the true secret.

It is a pity artists do not now mingle as much as they ought with literary men, and a very interesting lecture might be written on the great utility of the connexion to both classes.

B. R. HAYDON.

London, Jan. 12, 1844.

[This defence of the most accomplished artist of the past century is a worthy subject for the pen of an artist, who is certainly an able writer. We rejoice to meet Mr. Haydon's pen so employed. It is very gratifying to find him advocating the genius and character of so truly great a man. Mr. Haydon makes some slight reference to the advantages which the painter may derive from intercourse with men of letters—advantages rather which will be interchanged; for literary men find no associates so serviceable as artists. We trust he will enlarge upon this subject—and thus confer a very great obligation on both.]

## VARIETIES.

**ROYAL ACADEMY.**—The customary "notice for the exhibition 1844" has been issued. It requests artists to send their "performances"—an ill-chosen word, by the way—"on Monday, the 8th, or Tuesday, the 9th of April." We print—in our advertising columns, the place where the public announcement of a public body most fitly appears—the "Notice to Students," inviting them to compete for medals in 1844. They are offered only for boy-studies—"academy figures," and so forth—that is to say, for mere mechanical execution apart from mind.

Upon this subject of Academic Medals we have a few words to say. In our last we alluded to the absence of competition for the Gold Medal for Historic Composition. We have since received two or three letters on the subject: they induce these remarks. The subject proposed to the students—one of whom was to be rewarded with the present of a gold medal for months of hard labour (we by no means put out of sight the honour to be obtained)—was "Themistocles taking refuge at the Court of King Admetus." Now, it would really seem as if our authorities in Art were content to stand still, while all around them is animated by an onward movement. This story of Themistocles is called historical, as if nothing else were worthy of being so called. We have some respect for the "Themistocles of Thucydides" of Cornelius Nepos; but have no wish to see him assuming a place due to some one of our own heroes or worthies. Indeed, to our minds, the selection cannot be defended upon any one good or sufficient reason: it is an old custom, and in this case a decidedly bad one, "more honoured in the breach than in the observance." We would gladly know how many pictures of this class the gentlemen, or any of them who have executed such subjects, may have sold; for if we could number the sales of the beautiful works of Hilton, it would not be difficult to count those disposed of by any painter of Greek history. Why are students to entertain a subject from such a source, when our own history is as yet an unexplored mine, that is to say, for works of any merit at all? We admit all the beauty and worth of classical art, and feel, in its fullest force, the enchanting poetry of the ancients; but a veneration for their works is not shown in painting them, but in painting, ourselves, with as much regard to natural truth as they have shown. It is well known that this style of subject will never produce the student a penny, even supposing him grown into a skilful painter; how much better, then, would it have been to propose a subject from British history, which, by the way, few even of our best painters deal with, in truth. A time is fast approaching when all this out-of-place pseudo-classicality must have an end.

**THE BRITISH INSTITUTION.**—Up to the present moment, we believe, no one has been appointed to fill the place vacated by the death of Mr. Seguler; the "hanging" of the exhibition, however, is proceeding; the managing directors having "seen to it" for the past two or three days, leaving the remainder to "chance." We shall most anxiously watch for the appearance of the collection on the first or second Saturday of February.

**THE NATIONAL GALLERY.**—We lament to record an act of unaccountable wickedness in the National Gallery—the injury of one of the pictures by a young scoundrel, who, if he be not insane, ought to be publicly whipped round the square.

**WOOD-ENGRAVING.**—THE SCHOOL OF DESIGN.—We had prepared a lengthened article on this subject. To publish it, however, can do no service; for the branch in which, according to contract, wood-engraving is taught to female pupils is at present in active operation. It is needless to say more. In the discharge of our duty we are bound to watch the proceedings of



a public institution established and sustained out of the public funds; and, therefore, strictly responsible to public opinion; not like the Royal Academy, which really owes the public no debt. It will be, however, very far from our wish to embarrass its proceedings by listening to vague complaints. If the council and its managers know their own interests, they will not object to something like a suspicious observation of the course they pursue.

**ARCHITECTURAL LECTURES.**—On the evening of the 25th of January, George Godwin, Esq., F.R.S. and S.A., delivered a lecture in the theatre of the Western Literary Society, on the progress of architecture, from the earliest times that present any evidence of the efforts of man having been directed to the construction of edifices for domestic or sacred purposes. The lecturer prefaced his view of the course of architecture downwards by some observations on its paramount interest as a fine art—as affording us the landmarks of history, and incontrovertible evidence of the degree of refinement and intellectual culture existing among nations that, even thousands of years ago, have been merged in the inevitable tide of the perpetually progressive change to which the surface of the globe is subject. The historian, amid the gloom and desolation of regions that have once been famous, finds nothing now there to trim his lamp by save those monuments which their inhabitants have set up as if to compete with time: to these, therefore, must all turn who would consider the state of the earlier races of mankind, for thus have they described themselves in imperishable characters of stone. The lecturer alluded to the primitive state of man as pastoral and dwelling in tents, and as living in caves. After sustenance, the next care of every animal is shelter; and in the barbarous state, but one remove from beasts of prey, caves and tents served as shelter from the rays of the sun and the inclemency of the weather. The latter of these habitations is that to which mankind has most tenaciously clung; since dwellers in tents have existed in all countries, and still inhabit large tracts of country, and are now the same as they were thousands of years ago. Those, on the contrary, who dwelt in caves or “in the rock,” aimed at something beyond the rude burrow, and attempted architectural embellishment: the banks of the Nile present examples of their efforts to this end in the excavations found there. Rocks were hollowed for habitations and the exercise of sacred mysteries; many such dwellings and temples yet remain, showing us that men inhabited the “living rock,” and also found sepulture therein. Having touched upon many of the records in scripture bearing upon his subject, Mr. Godwin spoke of the Druidical remains in Britain, and the various absurd theories adduced to account for such an assemblage of huge stones, which, it is not difficult to show, attest in themselves that their arrangement is in nowise owing to chance, since those which are placed horizontally upon others, are hollowed to receive the tops of the latter in such a manner as at once to proclaim human agency. Altars were the first and simplest attempts at construction. They were formed of a few stones piled together; they were afterwards more elaborately constructed, and at length covered in by edifices upon which every magnificence was lavished, figuring in history as the great temples of the world. Besides Stonehenge, remarkable Druidical remains exist, as at Urswick and other places, which are, with much probability, supposed to have been places appointed for the periodical assemblage of the people on occasions of great religious festivals. In South America relics very similar in arrangement and construction are found. It has been a matter of question as to how such immense blocks of stone could be moved into, and adjusted in, the positions they occupy. This is accounted for, most probably, by supposing that a mound of earth was formed, to the top of which they were gra-

dually moved, and thence tilted over to their intended site. Of the many extraordinary edifices mentioned in sacred history there are but few of them of which we can have any just conception. It has been remarked by more than one writer, that the abodes of the living have been destroyed, while the resting-places of the dead in so many cases remain perfect: of these, the most remarkable are the Pyramids of Egypt, which, in size, are proportionate to the length of the reign of the king whom they were intended to entomb. Of the base of the great pyramid some idea may be formed from Lincoln's Inn-fields, the area of which is about equal to the site of the pyramid of Cheops. Mr. Godwin closed his lecture with a detailed description of Egyptian architectural remains, and on Thursday the 6th of February the subject will be concluded with an account of modern architecture. He has contrived to render the subject deeply interesting and popular.

**MR. WILKIN'S LECTURES.**—This gentleman is proceeding with a second course of lectures on perspective, the heads of which consist of the most prominent difficulties opposing the progress of the student; many of which he explains away by novel and ingenious methods of practical demonstration. It has been too much the practice in lectures of this kind, to lay down the arbitrary precept, without one word of that kind of explanation which renders the rule more valuable from being intelligible in its principle. The utility of perspective to artists of all classes cannot be disputed, though, perhaps, many may be indisposed to admit its application to the extent to which it is carried by Mr. Wilkin. He insists, with good reason, on the profit arising from a perfect knowledge of the perspective of the cube in all its positions, and applies it even to animal drawing; we conceive, however, that attempting to model animals in this way would induce stiffness,—in short, to whatever proposition the lecturer turns he elucidates his matter by the most abundant demonstration.

**BURFORD'S PANORAMA.**—The view now exhibiting by this indefatigable artist is that of the harbour of Treport, on the occasion of her Majesty's embarkation, when about to return from France to England. Treport, it will be remembered, is a small harbour on the coast near the Chateau d'Eu. The scenery is extremely picturesque, being constituted—as principal objects—of the church, the rising cliffs, houses, fishing-boats, &c., all admirably composing for effect. In the main group of figures are seen her Majesty, the King of the French, Prince Albert, the Queen of France, Duchess of Orleans, &c. &c., many of which are striking likenesses.

**THE LATE H. P. BRIGGS, Esq., R.A.**—We deeply lament to record the death of this estimable gentleman and accomplished artist—one whose loss will be severely felt by many loving friends, and whose absence from the profession he adorned will not be atoned for easily. It is known that Mr. Briggs commenced life as a painter of history, but found it necessary, when the cares and responsibilities of life pressed upon him with marriage—a most happy one, which death too soon dissolved—to become a painter of portraits. We hope next month to be placed in a condition to do justice to his memory. He has left two orphans.

**ANATOMICAL LECTURES.**—A course of lectures are in progress of delivery by Mr. Rogers, at the studio of the Society of Artists in Clipstone-street. We are glad to find that anatomy, so long neglected, is beginning to attract the decided attention of the rising members of the Art. M. Ingres, the well-known French artist, studied, we believe, during ten or twelve years, the human conformation from the recent subject. We mention this example as the first occurring to us; but every French artist distinguished by any excellence in drawing the figure, is indebted, in a great measure, for his reputation, to his knowledge of anatomy. It is true that the French student has an important

advantage as regards the price of the subject and portions of it, which varies from ten to something beyond twenty francs; whereas, with us, five or six, and even ten guineas, is the price. Mr. Rogers' manner of lecturing is clear and unaffected. In describing the muscles of the abdomen and their functions, he had, first, recourse to the skeleton, and pointed out the bones in more immediate connexion with the region in question; after which he went to the subject, and spoke of the muscles, their functions, and relations. We may be allowed an observation on the position of the body, which was placed horizontally, and in a manner difficult to be seen from the side seats. In some of the foreign schools it is placed upright, raised somewhat above the lecturer: a position in which the eye from every point can more readily determine the places of the muscles with reference to each other.

**ETON COLLEGE.**—The extensive improvements which are now in progress under the superintendence of Mr. Shaw, the architect, promise to render the whole pile of buildings of more antique and collegiate aspect than before. At the north end of the long walk a gateway and lodge with an octangular tower have been erected, adjacent to the head-master's lodgings, and immediately facing the principal entrance into the college, from the street, have been built two large and commodious houses in the Elizabethan style—a very desirable substitute for the mean dwellings which heretofore occupied that conspicuous situation.

**THE NEW STREETS.**—A correspondent of the *Morning Chronicle* expresses the hope that due regard will be paid to architectural design in the elevations of the houses along the line of new streets intended to lead from Leicester-square to Bloomsbury. The writer earnestly deprecates a second edition of Regent-street, or of the tame but less displeasing style which marks the reign of Lord Duncannon. This advice certainly does not come too late, for although preparations have been made they are merely symptoms: houses have been pulled down here and there, and in some places to a considerable extent, still only so as to leave gaps for the present, from which it is difficult to trace out with any distinctness the intended course of the new thoroughfare that will thus be opened through what has been a labyrinth of mean streets and vile lanes. It is not, however, as yet, quite clear whether architectural character at all will be aimed at in the fronts of the houses, except as far as individuals may choose to make such display; but, if any general scheme of embellishment is to be adopted, it is desirable that the commissioners should have some power of control, and that their respective designs should be submitted to them for their sanction. At the same time that it is highly desirable a general consistency of character should be kept up, this ought not to be done by carrying on the same elevation from almost one end to another, for that occasions nearly as great a degree of wearisome sameness as attends plain-fronted houses—perhaps more—because where any kind of design has been introduced there has also been opportunity for some variety.

**FRENCH FABRIC IN SILK.**—Before us is an example of the astonishing excellence at which the French have arrived in their silk manufactures. It is a broad white satin ribbon, whereon the portrait of our Sovereign is so exquisitely wrought as on ordinary inspection to resemble the impression of a mezzotinto plate on satin. The portrait is one of the many that have been published since the accession of her Majesty—the most simple of all these—by Ross, and may be remembered as consisting of little else save the head having the hair arranged in the plainest manner, and treated on the whole with an entire absence of affectation. We cannot regard this otherwise than as a triumph of Art, which, of course, might first be expected from the French, seeing that we have not yet grown strong under



countenance of the act for the protection of the copyright of designs. It is impossible to conceive a work of the loom more beautiful than this, because it would be impossible more faithfully to render the feeling of the artist, who has been most successfully followed in every touch and every line. The mechanical part of the work exhibits a perfect mastery in satin-weaving as regards the nicety with which the gradations of shadow are laid in. The extremes of colour are of course white and black, the latter being the ground or warp, which is exposed more or less according to the degree of depth necessary: as for instance, being entirely bared where depth is required for the hair, and, on the contrary, in the highest lights being worked up to the perfect satin surface. The same principle of fabric we see exhibited in our own commonest Barnsley table-covers in two shades or two colours, but we remember to have seen nothing approaching the excellence of this production. We have now the long-desiderated production—we have now schools of design supported at an enormous cost to the country—there can be now, therefore, nothing to prevent home manufactures from assuming a standard in tasteful ornament equal to those of our continental neighbours; for we remember that in the evidence before the House of Commons it was stated that the respectable manufacturers paid large sums for designs, the most promising of which were immediately appropriated by others who subsisted by piracy. Tapestry is associated with the names of the greatest painters, and why should not the best of our artists become the improvers of public taste in this way? Such was the wish and occupation of those who lived in the best times of Greek and Roman art, and if the carving of a cup to ornament the shelf of a hind were not beneath the attention of Alcimedon, called "the divine," or the shape of a vase not indifferent to the greatest of the ancient sculptors, we know of no one among ourselves who could feel otherwise than elated on effecting, in anywise, an improvement of the public taste. In the present case the author of the original portrait of the Queen must feel it a high compliment that his version has been selected for this purpose,—indeed, since the loom is capable of such perfect imitation, we know of no artist, be his excellence what it may, of whose best efforts the useful arts and manufactures are unworthy, be it in designing a pattern for a ribbon or a group for a cup. In every country save our own the highest names are associated with useful and ornamental fabrics, and it rests with artists themselves as to school the public taste as to render their art popular.

**PRINCE ALBERT ON ART-UNIONS.**—An application having been made by Stewart Blacker, Esq., for permission to dedicate to his royal highness the forthcoming print of the Irish Art-Union, Mr. Anson, his secretary, stated in reply that "The Prince is extremely glad to hear of the prosperity of the Royal Irish Art-Union, feeling assured that these institutions will exercise a most beneficial influence on the Arts."

**CHURCH PAINTING AT MALTA.**—We learn with much pleasure that Mr. T. F. Heaphy has been commissioned to paint an altar-piece for the cathedral at Malta—the church erected by the munificence of the Queen Dowager. So important and honourable a task could not easily be confided to better hands; Mr. Heaphy has eschewed the more popular and profitable course in Art for that which brings fame and fortune—very, very slowly. Great sacrifices must be made by such men—sacrifices to attain the power of creating high-class pictures, and sacrifices almost as large when "commissions" are obtained; for they will be executed, even although little more than the cost of colour and canvas may be obtained for their production. The works of Mr. Heaphy are seldom seen at exhibitions; they are rarely of the "exhibitable" class; but such as we have had opportunities of examining fully bear out the opinions of the leading members of

his profession—they manifest high invention, fertile fancy, and considerable skill in execution.

**THE STATUE OF GEORGE IV.**—The pedestal of this work is at length completed, and the whole is now exposed. On inquiry, before the work could be seen, we were informed that it was in the "Roman style;" but it will defy the most learned head to say in what "style" it is, for surely no mortal was ever thus equipped for riding. Taking the work as a whole, without question of its reasonableness, there is much to admire in it, and we agree with Sir Francis Chantrey in the conclusion, that if we have in this country the finest breed of horses in Europe, the sculptor should studiously seek to appropriate the best points of the most valuable of these animals—the heavy Flemish war-horse has held his place too long in sculpture, it is time that he were supplanted by something of better breeding. The horse is standing, but his position is full of movement, and the rider sits like a Parthian—as if his seat were secure against every shock. With respect to the personal equipment of the figure, it is throughout a series of anomalies. The *coiffure* of George IV. was a thing no more to be reconciled in any attempt at classical sculpture, than would have been the formally-curved *perruque* of George III.; that mass, therefore, of curled hair, is utterly absurd in association with what we presume to consider a *toga*, for there is no attempt to treat it in any way Brutus-like. The manner of clothing the lower limbs exhibits a ridiculous compromise of the trunk-hose of our ancestors. Since the artist had gone so far, it would have been better, for the sake of something like consistency, to have left the limbs uncovered as of old. Considering the work without regard to all these circumstances—which have been overlooked—the utmost that can be said for its treatment is, that it is in some degree picturesque, and, but for the thoroughly English head of hair, the figure would resemble a Gaulish chief of the last period of the Roman dominion.

**THE LEICESTER MONUMENT AT HOLKHAM.**—No fewer than seventy-six designs were sent in to the committee, although the competitors were restricted to the form of a column; consequently were neither left to their own judgment, nor afforded other scope for invention than that arising from ornamental details and accessories. The one selected, however, does seem, from the description given of it, if it be a correct one, to be quite a novel composition, the capital being adorned with heads and fore-parts of animals (cattle), perhaps somewhat after the manner of the Greek fragments found by Mr. Kinnaird in the Isle of Delos. This capital is surmounted by a—wheat-sheaf! and on three sides of the pedestal of the column will be bas-reliefs, the fourth being left for an inscription. From this it appears that there will be no statue of the Earl himself, no other figure of him than one introduced into one of the bas-reliefs, where he is to be represented in the act of granting a lease to a tenant—a rather singular subject for sculpture. The author of this selected design, which will now, probably, be sent to the next Royal Academy exhibition, is Mr. Donthorne, of Hanover-street. His success, however, is not quite unalloyed, for a letter from another competitor has appeared in print, taxing him with unfair and unprofessional conduct on the occasion, alleging that he prepared four different designs, two of which he took down with him into Norfolk, and there exhibited them previously to their being sent into the committee, thereby canvassing among the subscribers for votes in his favour. This can hardly be altogether a misrepresentation of the matter; at all events, Mr. Donthorne will now probably offer some explanation of it.

## ART IN THE PROVINCES.

**LIVERPOOL.**—The Art-Union was drawn at the close of December; soon after which the sales from the Liverpool Exhibition were made up. They have greatly exceeded those of last year. The following list gives the names of the artists, and the titles of the pictures that have been disposed of:—

'Dolly Varden,' by W. P. Frith. 'Summer,' by H. Jutsum. 'The Kitchen, Tynmawr, Dolgelly,' by W. Collingwood. 'River Scene—Moon rising,' by E. Williams, sen. 'Landscape and Cattle,' by E. Williams, sen. 'On Milton Marshes,' by E. Duncan. 'View of Yanweth Hall,' by Copley Fielding. 'Netley Abbey—Moonlight,' by J. T. Eglington. 'Castle Crag, near the Grang, Keswick,' by W. Havell. 'The Wife,' by J. Bostock. 'One of the Foraging Party,' by H. Hannah. 'Cogitating the Poor Bill,' by P. Westcott. 'The Blacksmith's Shop,' by S. Eglington. 'The Loiterer,' by R. Hannah. 'The New Frock,' by R. Hannah. 'Looking towards Yarmouth from Key Haven, Isle of Wight,' by A. Vickers. 'Hastings Beach,' by S. Walters. 'Study from Nature,' by J. Wilson, jun. 'Musidora,' by C. Stonehouse. 'An Italian Child, a Study from Nature,' by P. Inskip. 'The Idler,' by R. Farrier. 'View in Essex,' by Miss C. Nasmyth. 'The North Shore, Liverpool,' by S. Walters. 'The Welsh Peasant Girl,' by P. F. Poole. 'Faustaff, Justice Shallow, Silence, and Feeble,' by J. Stephenson. 'St. Andrew's, Fifeshire,' by J. Wilson. 'Colebroke Mill, Devonshire,' by F. R. Lee, R.A. 'The Disobedient Prophet,' by W. Huggins. 'At Ashford, Derbyshire,' by A. Vickers. 'Cottage at Minster, Kent,' by Miss C. Nasmyth. 'The Favourite in Minster,' by J. T. Eglington. 'A Cottage Scene,' by F. W. Watts. 'Haddon Hall,' by A. J. Woolmer. 'Waiting for the Ferry on the Scheldt,' by H. Lancaster. 'Morning on the Wye at Tintern,' by A. Vickers. 'The Finishing Touch,' by R. Farrier. 'Pharold dividing the Spoil with the Tribe,' by Thomas Clater. 'Naperdy Bridge, Devonshire,' by F. R. Lee, R.A. 'A Scene from the "Merry Wives of Windsor,"' by W. P. Frith. 'The Village Pastor's Visit to a Reduced Family,' by T. F. Marshall. 'A Game of Ring Taw,' by H. P. Parker. 'A Roadside Inn,' by H. J. Boddington. 'A Scene on the Rhine,' by F. W. Watts. 'The Footway through the Marsh,' by A. Montague. 'Old Mill Site, on the Dee, near Oswestry,' by J. B. Pyne. 'View on the Road to Dolwyddelan,' by Mrs. Aspland. 'At Wootton, Isle of Wight,' by A. Vickers. 'Fairies holding their Revels on the Seashore at Night,' by R. David. 'Saying Grace,' by S. Eglington. 'Durham—Looking Eastward,' by W. G. Herdman. 'Hastings Beach, Fishing-boats arriving,' by S. Walters. 'A Ship on Fire—a Sketch,' by S. Walters. 'A Shady Lane,' by A. Vickers. 'Children at a Spring—Scene in Wales,' by S. Eglington. 'Glenarary, Inverness-shire,' by Miss C. Nasmyth. 'Basket of Flowers,' by Miss Hunt. 'Windsor Castle from the Forest,' by J. Stark. 'Forest Scenery,' by J. Stark. 'An Old Fisherman,' by H. P. Parker. 'Langdale Pikes, Westmorland,' by Geo. Pickering. 'A Thought of Love,' by A. Johnston. 'Autumn,' by H. Jutsum. 'Heath Scene—Showery Day,' by A. Vickers. 'Temptation,' by E. M. Ward. 'View from the Dingle, Liverpool,' by Miss M. Nasmyth. 'Dining Out,' by W. Carpenter, jun. 'The Comparison, or the Rose and the Lily,' by A. J. Woolmer. 'View of Ben Vorlich, at the Head of Loch Lomond, West Highlands,' by Copley Fielding. 'Muscle Gatherers near Hoyleake,' by S. Walters. 'Valley of Licenza, the Site of Horace's Villa, near Rome,' by W. Havell. 'Inverannan, Head of Loch Lomond,' by A. Hunt. 'Fisherman's Daughter,' by Miss E. Hunt. 'The Sisters of Bethany,' by J. Harwood. 'The Death,' by R. Ansdell. 'A Study from Nature,' by M. Moore. 'A Study,' by Charles Simpson. 'A Procession returning to the Church of St. Faon, near the Gada Palace, Lisbon,' by Charles Simpson. 'A Genoese Girl with White Mice,' by John Simpson. 'The Sketch Book,' by S. Taylor. 'Haidee,' by S. Taylor. 'Moonlight,' by G. Dodgson. 'St. Paul's, from the Surrey side of the Thames,' by G. Dodgson. 'Crossing the Brook,' by G. Dodgson. 'Moorland Scenery,' by T. Creswick, A.R.A. 'The Way Across the River,' by T. Creswick, A.R.A. 'Getting Wood,' by Miss J. J. Drogg. 'A Scene in Bolton park,' by A. Vickers. 'The Sixth Age, &c.,' by A. Solomon. 'Morning on the Coast of Cornwall,' by W. A. Knell. 'Cinderella after the Departure of her Sisters to the Ball,' by W. S. P. Henderson.

The result of the exhibition has been, thus, highly satisfactory, the private sales amounting to £1267; the Art-Union produced £683; additional sums by fortunate prizeholders £385; making a total of £2335.

**MANCHESTER SCHOOL OF DESIGN.**—There has been a brilliant meeting at Manchester on this subject. The report is cheering. An introductory address was delivered to "the students," by Mr. George Wallis, the master appointed by the Council of the Government School of Design in London. The matter involves so many points, and our space this month is so much occupied, that we must postpone its consideration for the present.



**BIRMINGHAM.**—Among the probable results of the Birmingham Art-Union will be "the raising a fund in the present and succeeding year for the direct encouragement of an elevated taste in those engaged in the useful Arts throughout these districts, by the establishment of adequate premiums for the most classic productions in the several branches of manufacture in which the population of the midland counties are engaged."

**PLYMOUTH.**—The distribution of prizes in the West of England Art-Union has taken place. The number of subscribers for the present year is 368. Each subscriber will be entitled to receive an impression of the engraving, 'Wreck Scene on the North Coast of Devon,' and the following prizes have been set apart to be drawn for—one of 12 guineas; one of 5 guineas; one of 4 guineas; one of 3 guineas; three of 2 guineas; and thirty India proof impressions of the print. The following passage from the report is worth extracting:—"The committee had the pleasure to receive last year a large number of subscribers from their Irish agent, but this year his efforts have been almost paralysed on their behalf."

**SCOTLAND.**—Reports of the Association for the Promotion of the Fine Arts in Scotland, and of the Art-Union of Scotland, for the Year 1842-3.—From the printed reports of these two institutions, which have just been issued, it is manifest, from what cause we pretend not to say, that they are progressing, to use an American phrase, in very opposite directions in the public favour. The first named, which has been longest established, and which has always received by far the largest amount of subscriptions, judging by the past year's experience, has reached, or rather passed, its culminating point, and seems rapidly on the decline. Up to the period of the bygone year the funds of the Association had exhibited a steady and striking progression; but last year we regret to perceive a falling off in the amount of subscriptions to the extent of £1412, the collection for the year 1841-2 having reached the sum of £6590, while that for 1842-3 amounts only to £5178. The report attempts to account for this shortcoming on the ground of the late commercial depression: we hope sincerely that it arises from no other cause than that unfortunate calamity, and wish that the revival of trade which has admittedly set in may restore the funds to at least as high a point as they have hitherto arrived at; although, to speak candidly, we scarcely expect this will be the case. We have ere now felt called on, in the discharge of our public duty, to animadvert in rather unpleasant terms upon the proceedings of this body, and have had frequent complaints against them, and sincerely hope that the apparent lack of public confidence implied by the diminished subscription list is not a result of those errors we have been constrained to stigmatize. The partiality of their dealings with particular artists has long been a subject of complaint, and would justify some hesitation in the bestowal of a full public confidence. The Art-Union, on the other hand, the junior society, and one which has never received anything like the same extent of public patronage enjoyed by its elder brother (for, although the two bodies do quarrel a little, as brothers sometimes will do, we still hold them to be brethren), has nevertheless kept steadily on, with a yearly augmenting revenue: last year the increase on their income over the preceding one is nearly one hundred pounds; no great matter to be sure, yet still of considerable importance when looking at the difference between a rising and a falling revenue. It is only justice to both institutions to state that the last named was not able in 1842-3 to expend more on the purchase of works of Art than £730, while the works purchased by the other amounted in price to £3247—a mighty difference in the extent of patronage bestowed upon Art. But the bodies are in the course of distributing their engravings among their respective subscribers: the Association issuing 'Italian Goatherds entertaining a Brother of the Santissima Trinita,' engraved by Miller, after R. Scott Lauder; the Art-Union, 'The Flowers of the Forest,' by Haig, after the late A. Somerville, a young artist of great promise, by whose premature death Scottish Art lost a distinguished ornament. The latter is in all respects a work of a higher class than the former; the sentiment is much more exalted, and the expression is finer, although, probably, there is a

want of that clearness in colour by which the other is distinguished, and there is a heaviness almost approaching to dulness in the treatment of the light. Mr. Haig has been very successful in his translation of the artist's feeling, and has produced a highly-creditable piece of engraving. The varied distribution of line to produce variety of texture is judicious and effective; the drawing is faithfully preserved, even where that was a little more than merely questionable. Of Mr. Miller's print we can hardly speak so favourably, particularly in reference to the laying of his lines, some of which appear to us offensive and devoid of character, at least of the proper character; the toning, however, is exactly what we might have expected from this masterly wielder of the burin.

**GLASGOW.**—We regret our utter inability to insert some critical remarks on the late exhibition at Glasgow. We hope, however, to do so next month, when reporting its results.

**PAISLEY.**—A public dinner was given on the 4th inst., at Paisley, to Mr. James Fillan, the sculptor, previous to leaving that place for London. It is gratifying to find a man thus receiving honour in his native place for his talents as an artist. Quite apart from the merits of the individual, we recognise in the circumstance a manifested respect for the Arts, which, we venture to think, deserves imitation. A subscription, we perceive, is in progress for a bust of Professor Wilson, to be executed by Mr. Fillan, and placed in some public situation in the town.

**DUBLIN.**—Dr. Woodroffe, an eminent surgeon in high and extensive practice, has arranged to deliver, gratuitously, in Dublin, a series of lectures on "Anatomy as applied to the Arts." Perhaps in Europe there does not exist a professor better qualified for so important a task. He stands almost at the head of his profession as a practical anatomist, is an accomplished scholar, and a gentleman of large experience.

#### REVIEWS.

**THE AMATEUR'S DRAWING-BOOK.** By W. L. WALTON. Published by LONGMAN and Co.

Publications of this class exhibit a striking improvement in comparison with those offered to the public in the days of our fathers. The work contains twelve lithograph plates, executed in a tint by Standidge and Co. The plates are preceded by instructions practically exemplified in the drawings, which are intended to teach sketching without the aid of a master, upon the principle, that to afford the pupil the power of dispensing with elementary instruction is at least one step in the proper direction; and it is presumed that, if the instructions here offered to the pupil be carefully followed, he will at once be taught the nature of the difficulties opposed to his progress, and the manner of successfully combating them. The views are for the most part close scenes, with trees freely pencilled—the brightest lights are put in with white. They are designed as models for the pupil to follow, and are as well calculated, perhaps, for that purpose as copies can be. Mr. Walton has considerable powers of execution; and his style cannot fail to be popular, from his ease and neatness of "finish." The printer's part of this publication (in lithography, always a very essential part)—has been performed in a very satisfactory manner—so satisfactory, indeed, that we cannot hesitate to record another valuable addition to our few good English lithographic printers.\*

**PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA.** By the Hon. E. EDEN. Drawn on Stone by LOWES DICKENSON. Publishers, DICKENSON and Co.

This very beautiful and interesting publication is now completed. It consists of four parts, the whole containing twenty-four prints, and ranging in size and appearance with that very valuable work, "Costume and Character in Afghanistan," and the other volumes of the class. The drawings are

\* We do not form our opinion of Messrs. Standidge and Co. from this example only. We have before us a very beautiful "Sheet Almanac," executed in colours, from their press. The design is decidedly good; and it has been printed in so clear and forcible a manner, as to justify very high praise of the establishment from which it emanates.

from the pencil of an accomplished lady—the sister, we imagine, of Lord Auckland—who enjoyed peculiar advantages in opportunities of studying the several subjects introduced. Her drawings have, happily, fallen into good hands; she can have no reason to regret her having given copies of them to the world, for Mr. Dickenson has rendered ample justice to the originals by the skilful and forcible manner in which he has transferred them to the stone. Indeed, it would have been very difficult to have found in this country an artist to have produced the work in a manner more entirely worthy of the Art.

**GRISelda.** Painted by C. R. LESLIE, R.A. Engraved by J. POSSELWHITE. Publisher, M. M. HOLLOWAY.

An engraving after Leslie is a rarity now-a-days. Would that it were less so. This is a sweet embodiment of one of the most beautiful creations of Old Chaucer. Poor patient Griseld! Who does not know her story? She is here represented as—

"With foot and head all bare,  
Toward her father's house forth is she fare,  
But full of patience and benigntie."

Perhaps the expression of her gentle countenance has somewhat too much of physical pain; but it is beauty heavily borne down and broken by an oppressive shower—hard to bear and live. It has been very nicely engraved, and makes an interesting and valuable print.

**VIEWS OF THE RUINS AND PICTURESQUE SCENERY OF CHEPSTOW, TINTERN, AND RAGLAN.** From Nature, and lithographed by LOUIS HAGHE. Bristol: Published by GEORGE DAVEY.

We have here a very charming series of prints, by the most accomplished lithographic draughtsman in England, of subjects famous for their unrivalled beauty and deep interest. It commences with views on the Avon, about "fair Clifton," and passes thence to those of the romantic Wye. They are of great variety, comprising pictured incidents, from the distant town to the river rushing among overhanging trees; but each is rendered with a keen eye to the purely picturesque. They are admirable as copies for younger students; for they will teach nothing that must be afterwards "untaught." The publication reflects the highest credit on the taste and liberality of a provincial publisher—Mr. Davey of Bristol. We trust he will be so successful in finding it appreciated that a continuation of the series will soon appear.

**OUTLINES OF CELEBRATED PICTURES.** By JAMES DICKSON. Published by the Artist, 3, Bentinck-terrace, Regent's-park.

The first volume of this work has been issued. We noticed, with approval, the first part. The work, as we intimated, consists of outlines of famous pictures, by ancient and modern artists, in the several galleries of Europe. They are of a good size, and appear to have been copied skilfully and accurately. At all events they afford just and very useful ideas of the original works; and the selection has been made with sound judgment and discretion. The first volume is divided into two parts, issued separately—one consisting of "sacred," and the other of "miscellaneous" subjects. The plan is a good one, for it enables the producer to publish a large number of copies at a comparatively small price.

#### TO CORRESPONDENTS.

THE print to be issued with the March number of the ART-UNION will be one of the series of outlines, by Mr. Selous, illustrating the "Pilgrim's Progress," a collection that will be universally accepted as honourable to the artist, the country, and the Arts; and for which the public will owe a debt of gratitude to the Society, in whose judicious thought it originated. During the whole of the months of February and March the subscription-list to the Art-Union of London will be kept open; and the fact that each subscriber, in addition to his chance of a picture, will be entitled to this series of outline, and a print *in line* by Goodall after Stanfield, cannot fail to augment the list very largely, as it certainly ought to do. Either the print or the set of outlines will be well worth the guinea.

The case concerning the "Van Ryck Enquiry," we can learn nothing about at present. Best thanks to our correspondent in Dundee. What he suggests will be done ere long.



## BARONIAL HALLS.

THE PUBLISHERS regret being compelled to postpone the publication of the THIRD PART of this work, in consequence of the breaking of one of the Stones while on the Press—an accident of not unfrequent occurrence in Lithographic Printing. It will, however, be published on the First of March, and the FOURTH PART, in its usual course, on the First of April; so that no delay in the progress of the publication will take place.—186, Strand, January 31, 1844.

## FRESCO COLOURS.

**DIMES and ELAM**, 91, Great Russell-street, Bloomsbury, are desirous to call the attention of Artists about to become Competitors for the forthcoming EXHIBITION of FRESCOS to a Range of COLOURS they have prepared from a List kindly furnished by a Gentleman just returned from Munich. They are warranted to stand upon time, and are prepared in impalpable powder, so that they are ready for immediate use. Sold in packets as follows, and can be transmitted by post:—

	s. d.		s. d.
Yellow No. 1 .. .. .	1 6	Green No. 2 .. .. .	1 0
Ditto 2 .. .. .	1 0	Orange .. .. .	1 6
Vermilion .. .. .	1 0	Brown .. .. .	1 0
Light Red .. .. .	1 0	Black .. .. .	1 0
Lake .. .. .	1 6	Blue No. 1 .. .. .	1 6
Green No. 1 .. .. .	1 0	Ditto 2 .. .. .	1 6

Also Palette, Brushes, Knives, suitable for Fresco.

**MEDALLION SOLUBLE WATER COLOURS.**—These colours are made in round flat cakes, and possess great freedom in working, combined with brilliancy of tone. Sold in portable thin boxes, containing eight, ten, twelve, sixteen, and eighteen colours, or by the single colour.

**DIMES and ELAM'S CANVAS PREPARED WITH INDIA RUBBER GROUND** (for Oil-Painting).—This canvas, prepared with a ground of solution of india rubber, is confidently recommended to the notice of the profession, its eligibility having been thoroughly acknowledged, and having received the patronage of the first Artists in the kingdom. To those gentlemen who desire that the labours of their pencils should be preserved from the effects of time (too visible in some of the finest productions of the art) this canvas is particularly recommended, as it is never subject to crack or peel, and the surface is very agreeable to paint on. Prepared of any dimensions, with or without frames.

**RAND'S PATENT COLLAPSIBLE TUBES** filled with COLOURS.

**HOG, SABLE, and CAMEL-HAIR BRUSHES**, all descriptions.

**WHITE and TINTED DRAWING-PAPERS.**

**Genuine CUMBERLAND LEAD PENCILS**; and every requisite for the Artist and Amateur.

Near the British Museum.

## DIMES AND ELAM, ARTISTS' COLOURMEN,

and Manufacturers of every Material for

DRAWING AND PAINTING,

91, GREAT RUSSELL-STREET, BLOOMSBURY-SQUARE, LONDON.

## SUPERFINE PERMANENT WATER-COLOURS.

**DIMES and ELAM** beg to offer their Colours to the notice of the Amateur and Artist; being prepared in the purest and most careful manner, they will be found to possess freedom in working, together with brilliancy of colour, and are warranted not to contain any deleterious matter, being made of the finest colours to be obtained.

HALF-CAKES, HALF-PRICE.

## MOIST WATER COLOURS.

All the above Colours are kept prepared in the moist state in thin Porcelain pans, and will be found to be extremely soluble and retain their permanency, drying firm and free from clamminess on the Paper.

**DIMES and ELAM'S CANVAS PREPARED WITH INDIA RUBBER GROUND** (for Oil Painting).

This Canvas, prepared with a ground of solution of India Rubber, is confidently recommended to the notice of the profession, its eligibility having been thoroughly acknowledged, and having received the patronage of the first Artists in the kingdom. To those gentlemen who desire that the labours of their pencils should be preserved from the effects of time (too visible in some of the finest productions of the art), this canvas is particularly recommended, as it is never subject to crack or peel, and the surface is very agreeable to paint on. Prepared of any Dimensions, with or without Frames.

**RAND'S PATENT COLLAPSIBLE TUBE, FILLED WITH OIL COLOURS, ALL SIZES.**

**DIMES and ELAM'S CIRCULATING PORTFOLIO**, containing Specimens of the First Masters in Landscape, Figure, and Flowers. Terms: £1 1s. per Quarter, or 2s. 6d. per Week.

**DRAWINGS, PRINTS, and PAINTINGS, FRAMED, GLAZED, and MOUNTED.**

NEAR THE BRITISH MUSEUM.

**N.B. The NEW FRONT of the BRITISH MUSEUM.**—Just published, an Engraving on Steel of the New Front of the British Museum. Prints 1s. each; in Proofs, 2s.—Orders for Exportation carefully executed, and upon the lowest terms.

**STUDIO or COMMITTEE ROOM**, with Office or Bedroom, and W. C. adjoining.—To be LET (rent £100 a year), on the ground floor, at No. 13, Bruton-street, Berkeley-square, a noble, well-proportioned ROOM, suitable for an Artist or Scientific Society. It has a distinct entrance from the vestibule. Apply to the proprietor, Mr. Cox, surveyor, &c., 106, New Bond-street.

## BIELEFELD'S PATENT QUAKERSAL

**GLASS STAND and ALBERT SHAVING GLASS.**—Plate Glass Factors, Upholsters, &c., are respectfully informed that the above-mentioned stands for toilet glasses, shaving glasses, &c., are now ON SALE at the Manufactory, where the Trade are invited to inspect them. The principle for which this patent has been obtained is perfectly simple. The Stands are elegant in appearance, most agreeable in use, and cannot get out of order.—Papier Maché Works, 15, Wellington-street North, Strand, London.—An illustrated Prospectus may be had by applying postage free, and enclosing one penny stamp.

## PERMANENT DRAWING CHALK,

in various colours.

**E. WOLFF and SON** beg to apprise Artists and Amateurs that they have, by effecting great improvements in their CRETA LEVIS, adapted it for use in the same manner as the ordinary pencil; and effects can now be produced by it equal to water-colour drawings, without the use of water or any other fluid, the various colours blending together with perfect harmony, beauty, and richness. It can be cut to a fine point, and is thus capable of giving a very delicate outline.

**FOR SKETCHING FROM NATURE**, the great advantages resulting from the adoption of the CRETA LEVIS must be obvious, as without the use of water, palette, brushes, &c., all the various tints can be obtained with a truthfulness that cannot be surpassed: thus superseding every other method in general use.

The drawings may be carried in a portfolio with safety, as (unlike other crayons) they will neither rub off, nor suffer injury by coming in contact with the usual contents of a portfolio.

The CRETA LEVIS will not be affected by heat or change of climate.

Specimens may be seen at the Polytechnic Institution, Regent-street; Royal Adelaide Gallery, Strand; and at all respectable Stationers', where the CRETA LEVIS may be had in sets of twelve, eighteen, twenty-four, and thirty-six, with or without boxes.

## INSTRUCTIONS FOR USE.

In order to produce the delicate shades, the chalk must be cut to a fine point, and worked very lightly on the paper, blending the colours until the required tint be obtained. The deep shades merely require a broader point and increased pressure.

Bristol Board, Crayon Paper, or, in fact, any paper with a fine even surface, but not glazed, are well adapted for the CRETA LEVIS.

**WOLFF and SON** beg to recommend their newly-invented SKETCHING PENCILS, or PERMANENT BLACK SKETCHES.

**B B Very Black**, for foreground.

**H B Middle Tint**.

**N Neutral Tint**, for distance.

These Pencils are peculiarly adapted for sketching Heads and Landscapes, and are capable of producing a beautiful effect with very little labour. Having an adhesive quality, the drawings may be transmitted without fear of injury.

\* \* The method of using the Creta Levis is taught by Mr. W. H. Kearney, member of the New Water-Colour Society. Manufactory, 23, Church-street, Spitalfields.

**SPACIOUS GALLERY**, separate, or with Dwelling-house.—To be LET, near Berkeley-square, a Gallery, 40 feet long, adapted for the exhibition of pictures, or for an artist's studio, either for fresco painting or for works where space is required; separate, or with the whole or a portion of the Dwelling-house.

For particulars, inquire of Mr. Imeson, 23, Park-street, Grosvenor-square.

## GLYPHOGRAPHY, OR ENGRAVED DRAWING.

(EDWARD PALMER'S PATENT.)

In the press, and shortly will be published, price 5s., the third edition of

## GLYPHOGRAPHY,

Illustrated with original Designs by BATEMAN, BRANDARD, CHILDS, COPE, DELAMOTTE, DODSON, HARDING, T. LANDSEER, LEITCH, PRIOR, REDGRAVE, TAYLER, TAYLOR, TOPHAM, WASS, and others; with full directions for the use of Artists, Engravers, and Amateurs, willing to avail themselves of this valuable invention, by which books may now be illustrated, and large or small prints be got up in the most finished style, securing to the artist a faithful copy of his work to the most minute touch, and to the author or publisher a very great saving of expense, the drawings being transferred to copper surface printing blocks, which are printed like woodcuts with the type; annexed to which will be such testimonials from the artists in favour of the invention, and likewise from several printers who have had Glyphographic blocks to get up, as cannot fail to secure the immediate adoption of the invention.

London: E. Palmer, 103, Newgate-street; and to be had of all Booksellers.

N.B. Immediate and profitable employment for clever Artists, on personal application, any morning before 10 o'clock.

## E. G.'S TRACING-PAPER.

—Besides other testimonials, the following is submitted:—

"I have found it convenient on account of its size, and from its taking ink or a wash freely."

"I am, Sir, your obedient servant,"

"To T. Horne, Esq." "C. L. EASTLAKE."

PRICES JAN. 1, 1844.

	Thin.	Thick.
60 inches by 40, 15s. 0d. per quire, £14 0s. per ream.		
40 " by 30, 7s. 6d. " £7 0s. "		
30 " by 20, 4s. 0d. " £3 15s. "		
60 inches by 40, 21s. 0d. per quire, £20 0s. per ream.		
40 " by 30, 10s. 6d. " £10 0s. "		
30 " by 20, 6s. 6d. " £6 0s. "		

T. HORNE, Thanet-place, Temple-bar, Engraver of Seals, Card-plates, &c.



## TO ARTISTS. — PICTURE FRAMES. —

**P. GARBANATI**, Working Carver and Gilder, No. 19, St. Martin's-court, Leicester-square, respectfully invites Artists, &c., to inspect his extensive STOCK of ORNAMENTED GILT and FANCY WOOD PICTURE FRAMES, which are of most superior description, and the prices lower than any other house in the kingdom. Net cash prices for handsome ornamented gilt frames, either Sir Thomas Lawrence pattern or Sweet:—

	Inches.	Inch.	£ s. d.
Half-length .....	50 by 40 .....	6 moulding	3 10 0
Small half-length ..	44 — 34 .....	ditto	2 3 0
Kit-Cat .....	36 — 28 .....	ditto	2 12 6
Ditto .....	— — 5 .....	ditto	2 0 0
Three-quarter .....	30 — 25 .....	6 ditto	2 0 0
Ditto .....	— — 6 .....	ditto	1 10 0
Ditto .....	— — 4 .....	ditto	1 6 0
Head-size .....	24 — 20 .....	ditto	1 0 0
Ditto .....	21 — 17 .....	ditto	0 18 0

All other sizes proportionably reasonable. To provincial customers the loan of cases and packing free of extra charge.

## CHIMNEY GLASSES, WINDOW COR-

**NICES, CONSOLE TABLES, ROOM MOULDING, PICTURE FRAMES**, and every department of Carving and Gilding of superior quality supplied cheaper than by any other manufacturer in the kingdom, by P. GARBANATI, Working Carver and Gilder, 19, St. Martin's-court, Leicester-square. An extensive assortment of gilt and fancy wood picture frames, chimney-glasses, &c., kept ready. Handsome ornamented gilt window cornices, 3s. 6d. per foot. Handsome ornamented gilt Louis Quatorze do., 5s. per foot; gilt room moulding, 6d. per yard. Every description of work re-gilt, cleaned, and repaired, in a superior manner, at the lowest possible prices. Ladies and gentlemen waited on with drawings, and estimates given, free of charge. A list of the prices of plate glass, &c., sent (pre-paid) to any part of the kingdom. All goods purchased at this manufactory carefully packed, and the loan of cases free of charge. Every article manufactured on the premises.



**LIFE ACADEMY for LADIES.—SCHOOL of ART, 6, Charlotte-street, Bloomsbury.**—Mr. F. S. CARY has added the Living Model to the Ladies' Department in his Academy for teaching Drawing and Painting.

**FRESCO COLOURS.—MILLER'S VITRIFIED and NATURAL COLOURS for FRESCO-PAINTING** are now ready for the inspection and trial of those who may intend to practise that style.

Composed either of certain vitrified substances with some minerals of particular earths, they are offered with the utmost confidence as having undergone the most searching scientific ordeals, in order to test their perfect stability, and having met with the unlimited approbation of an artist of nine years' practice in fresco-painting. The destruction alone of the stucco on which they may be laid will affect a work in which they are employed, but even this will not destroy them.

The causticity of lime, saline exudations, the acidulous vapours of a vitiated atmosphere, or damp, will have no effect upon them; and a palette, the splendour of which Raffaele would have envied, is now offered for the use of the artists of Great Britain, being the result of the coincidence of science with practice.

Prepared Intonaco Grounds, from one to eight feet square, with brushes, palette, and every requisite for the above painting.

Also, every material for painting, either in Oil or Water Colours, &c. &c.

Miller's Artist Colour Manufactory, 56, Long Acre, London.

**ORNAMENTS for the DRAWING-ROOM, Library, and Dining-room, in Italian Alabaster, Marble, Bronze, and Derbyshire Spar, consisting of Groups, Figures, Vases, Inkstands, Candelsticks, Tables, Obelisks, Watchstands, Paper-weights, &c., imported and manufactured by J. TENNANT (late Maw), 149, Strand.**

Students in Geology, Mineralogy, or Conchology, can be supplied with an extensive assortment of Shells, Minerals, and Fossils, or with Elementary Collections, carefully arranged and described, at 2, 5, 10, 20, to 50 guineas each; together with Geological Models, Maps, Hammers, Books, Blowpipes, &c., by J. Tennant, Mineralogist to her Majesty, 149, Strand.

#### SPLENDID AND SUPERIOR GILT FRAMES.

**CHARLES McLEAN, 78, Fleet-street** (opposite THE DISPATCH Newspaper-office), respectfully informs the Public, Artists, and the Trade, that they can be supplied with PICTURE FRAMES, of the very best manufacture, at prices never hitherto attempted.

A LARGE SHEET OF DRAWINGS, representing the exact patterns and prices of one hundred different sized frames, ornamented with designs made expressly for this Manufactory, may be had gratis, and sent free of postage to any part of the kingdom. The Trade supplied with Frames in the Compo. Fancy-wood Frames and Mouldings. Old Frames repaired and regilt.

An extensive Stock kept seasoned for immediate delivery.—All Goods taken back, not approved of in three months.

The beautiful print of 'Una entering the Cottage,' framed from 8s. and upwards.

#### COMPOSITION FOR WRITING WITH STEEL PENS.

**STEPHENS' WRITING FLUID.**—These Compositions, which have so remarkably extended the use of the STEEL PEN, are brought to very great perfection, being more easy to write with, more durable, and in every respect preferable to the ordinary Ink. In warm climates they have become essential. They consist of—

A BLUE FLUID, changing to an intense black colour.

PATENT UNCHANGEABLE BLUE FLUIDS, remaining a deep blue colour.

A superior BLACK INK, of the common character, but more fluid.

A superior CARMINE RED, for Contrast Writing.

A CARBONACEOUS RECORD INK, which writes instantly black, and, being proof against chemical agents, is most valuable in the prevention of frauds.

Also a new kind of MARKING INK for Linen; and Inkholders adapted for preserving Ink from evaporation and dust.

Bottles at 3d. each, convenient for writing from, are prepared, which will enable those who may wish to try either of these articles to do so at a small expense.

Prepared by HENRY STEPHENS, the Inventor, 54, Stamford-street, Blackfriars-road, London.

Sold in bottles, at 3d., 6d., 1s., and 3s. each.

Be sure to ask for Stephens' Writing Fluid.

N.B. These unchangeable Blue Fluids are patent articles: the Public are therefore cautioned against imitations, which are infringements, to sell or use which is illegal.

#### STEPHENS' SELECT STEEL PENS.

The utmost possible care having been bestowed upon the manufacture of these articles, so as to procure the highest finish, they can be confidently recommended both for flexibility and durability.

**AN ARTIST, who has studied under the late Sir David Wilkie, R.A., for several years, is desirous of engaging as DRAWING MASTER to one or two School establishments, in or near Town.** References can be given to two Royal Academicians, and to former pupils. Address, post-paid, A. Z., 6, Windsor-terrace, City-road, London.

**TO AMATEURS and COLLECTORS of OLD PICTURES.**—MR. WATSON of 201, Piccadilly, begs to inform the Nobility and Gentry that he continues to Restore Old Paintings (however much defaced), upon the most approved and scientific principles, without resorting to that kind of quackery so commonly practised by persons unacquainted with works of Art.

**TO ARCHITECTS, BUILDERS, DECORATORS, &c.**

**C. F. BIELEFELD, PAPIER MACHE MANUFACTURER,** respectfully announces that his quarto volume of ARCHITECTURAL ENRICHMENTS, formerly sold at £3 3s., is now republished with additional plates, at £1, containing more than 1000 designs of Centre Flowers for Ceilings, Capitals, Brackets, Corbels, Mouldings, Friezes, &c., which may be had, manufactured in Papier Mâché, at the Works, 15, WELLINGTON-STREET NORTH, STRAND.—“We deem it a duty to make as widely known as possible one of the most admirable inventions of the present day; we allude to the Papier Mâché of Mr. Bielefeld.”—Court Journal.

**FRAMES FOR ART-UNION PRINTS, &c.**—C. F. BIELEFELD begs to call the attention of Artists, Printers, &c., to his numerous assortment of PICTURE-FRAMES appropriate for the Art-Union and other Prints; manufactured in his improved Papier Mâché.

“The specimens of these frames, which we have seen, are certainly very beautiful.”—Globe, Jan. 17, 1843.

“They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. They have a clearness and sharpness that we have seldom or never seen obtained in composition.”—ART-UNION.

C. F. B. has just published a new Tariff of his Papier Mâché Frames, illustrated with Sketches of the various Patterns, &c., which will be immediately forwarded to order on the receipt of six Post-office stamps.

Works—15, Wellington-street North, Strand.

**NOTICE.—PATENT RELIEVO LEATHER HANGINGS and CARTON-TOILE OFFICE,** 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Follage, Pateras, Busts, Mouldings, Book Covers, Album Covers, Screens, &c. &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

L. COMETTI and CO., 10, Rue Basse du Rampart, Paris.—May 25, 1842.

**E. WOLFF & SON'S NEWLY INVENTED MATHEMATICAL PENCILS, FOR MATHEMATICIANS, ARCHITECTS, AND ENGINEERS.**—Warranted to retain a very fine Point.

**E. WOLFF and SON,** in introducing their Extra Hard Lead Pencils for Mathematical and Architectural purposes, beg to draw attention to the advantages resulting from their adoption in preference to the ordinary pencils. They are made of six distinct sizes, by which means they can be fitted to all instruments, and are so constructed that each Pencil may be cut in halves without waste; thus making two Pencils each, of a length the most convenient for use, and obviating the difficulties existing with respect to the ordinary Pencils.

E. W. and Son have also Half-round Pencils, suitable for the Spring Bow, thus preventing the necessity of dividing the Pencil down the centre. They are made of extremely Hard Lead, of the finest quality, which will retain a very fine point, and give clear, even, and distinct lines.—Price 4s. per dozen.

#### PATTERN OF SIZES.



May be had of all Instrument Makers and Stationers, and at the Manufacturers, 23, Church-street, Spitalfields.

A sample of each Size will be sent by Post to any part of the Kingdom on the receipt of Postage Stamps equal to the amount.

**GLOBE INSURANCE, Pall-Mall, and Cornhill, London.**

EDWARD GOLDSMID, Esq., Chairman.  
WILLIAM TITE, Esq., F.R.S., Deputy-Chairman.  
GEORGE CARR GLYN, Esq., Treasurer.

Established 1803.

For FIRE and LIFE INSURANCE and ANNUITIES, and the PURCHASE of REVERSIONS and LIFE CONTINGENCIES. Capital, ONE MILLION STERLING; the whole paid up and invested, and entirely independent of the amount of premiums received. Rates and Conditions of Fire and Life Insurance, or other information, may be obtained at the Offices in London, and of the Company's Agents in the Country; and where Agents are not appointed, persons in active life, and desirous of the appointment, may apply to the Secretary.

By order of the Board,  
JOHN CHARLES DENHAM, Sec.

London, Dec., 1843.

**DISEASED and HEALTHY LIVES ASSURED.**

**MEDICAL, INVALID and GENERAL LIFE OFFICE, 25, PALL MALL, LONDON.**—CAPITAL, £500,000.—This Office is provided with very accurately-constructed Tables, by which it can Assure Diseased Lives on Equitable Terms.

The Extra Premium discontinued on restoration of the Assured to permanent health.

Increased Annuities granted on unsound Lives, the amount varying with the particular disease.

Members of Consumptive Families assured at Equitable Rates.

Healthy Lives are Assured at lower rates than at most other offices.

Policies of twelve months' standing are not affected by Suicide, Duelling, &c.; and Assigned Policies are valid from the date of the Policy, should death ensue from any of these causes.

Loans granted on Personal Security.

F. G. F. NELSON, Actuary.

**THE YORKSHIRE FIRE and LIFE INSURANCE COMPANY.** Established at York, 1824, and Empowered by Act of Parliament.

Capital, £500,000.

#### PATRONS.

The Archbishop of York	Sir W. B. Cooke, Bart.
The Marquis of Londonderry	Sir W. A. Ingilby, Bart.
Earl Fitzwilliam	Sir Tatton Sykes, Bart.
The Earl of Tyrconnel	Sir E. M. Vavasour, Bart.
The Earl of Zetland	Sir S. Crompton, Bt., M.P.
The Earl of Yarborough	The Archdeacon of York.
The Bishop of Ripon	Archdeacon of the East-Riding
Viscount Morpeth	The Archdeacon of Cleveland
Lord Wharnccliffe	John Henry Lowther, Esq., M.P.
Lord Feversham	G. F. Barlow, Esq.
Lord Hotham, M.P.	Robert Cracroft, Esq.
Lord Howden, K.C.S.K.	Robert Denison, Esq.
Lord Wenlock	Henry Preston, Esq.
Lord Worsley, M.P.	Sir G. Strickland, Bt., M.P.
Hon. E. R. Petre	Sir Francis Lawley, Bart.
Sir G. Strickland, Bt., M.P.	Marmaduke Wyvill, Esq.

Actuary and Secretary—Mr. W. L. NEWMAN, York.  
London Agent for the Life Department—Mr. EDWARD HENWOOD, 46, Watling-street.

The attention of the Public is requested to the terms of this Company for LIFE INSURANCES, and especially for FEMALE LIVES.

Extract from the Table of Premiums for Insuring £100.

Age next birth-day.	Male.	Female.
10	£1 7 6	£1 5 4
30	2 5 0	1 19 9
50	4 1 9	3 13 3
70	10 0 4	9 7 6
80	—	15 12 10

Fire Insurances are also effected by this Company, on the most moderate terms. Farming Stock Insured without the Average Clause.

Prospectuses with the Rates of Premium and every information may be had at the Head Office in York, or of any of the Agents.

Agents are wanted in those Towns where no appointments have been made.

**THE PARISIAN DETERGENTS** render OLD GILDING, LACQUER, and BRONZE, however faded, dirty, or tarnished, equal to new. The effect is sudden, astonishing, and lasting; trouble merely sponging the surface, and expense only a few pence for a large Gilt Frame. Fly-spots are at once removed from Gilding; no necessity, therefore, to cover from the fly. Gold Detergent, 2s. 6d. per bottle; Lacquer and Bronze, 1s. 6d.; Lamp (interior), 1s. 4d. All are innoxious and inoffensive. These Detergents rank with the most valuable chemical discoveries.

Sold by UPTON and Co. (sole proprietors), Lamp Manufacturers, 33, George-street, Hanover-square, and 66, Basinghall-street, City.

N.B. A trial free of charge.—The trade supplied.



**COMPLETION OF THE MAPS**  
**OF THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE.**  
The Concluding Number (106), containing Title-pages and Tables of Contents, price 1s., is just published.

**THE ATLAS.**

In the following bindings, price :—

Half morocco, plain, sprinkled edges	..	..	..	..	..	..	..	..
" ditto gilt edges	..	..	..	..	..	..	..	..
Half russia, plain, sprinkled edges	..	..	..	..	..	..	..	..
" ditto gilt edges	..	..	..	..	..	..	..	..

ONE VOLUME.		TWO VOLUMES.			
Plain.	Colour red.	Plain.	Coloured.		
<i>s</i> s. d.	<i>s</i> s. d.	<i>s</i> s. d.	<i>s</i>	<i>s</i>	<i>d</i>
6 12 0	9 9 0	7 7 0	10	0	0
6 15 0	9 12 0	7 12 0	10	5	0
6 13 0	9 10 0	7 9 0	10	2	9
6 16 0	9 13 0	7 14 0	10	7	0

An INDEX of more than 25,000 Places, prepared by the Rev. JAS. MICKLEBURGH, A.M., will shortly be published of the size of the Atlas, as well as in an octavo volume, price 5s.

## BINDING THE ATLAS.

**SPECIMEN COPIES**, in various styles of binding, may be seen at the Publishers'; and Subscribers may have their copies bound in the best and strongest manner, with india-rubber backs, by sending them through their respective Booksellers, or direct to

CHAPMAN AND HALL, 186, STRAND.

PAYNE'S UNIVERSUM, OR PICTORIAL WORLD.

Part Two, just published, price One Shilling,  
Containing four highly-finished Steel Engravings, from new plates, engraved expressly for this work.  
Three Premiums will be given with the 4th, 8th, and 12th Parts (see Prospectus).

“We predict a brilliant career for this beautiful and interesting work.”—*Sunday Times*. — “A new and beautiful candidate for public patronage.”—*Court Journal*.  
 London: Published by BRAIN and PAYNE, English and German Booksellers, and to be had of all Booksellers.

Just published, Volume I., elegantly bound in cloth, 23s., to be completed in two volumes, super royal 8vo.,

COMPLETE, ILLUSTRATED EDITION, LITERARY AND PICTORIAL, OF

THE WORKS OF ROBERT BURNS:

**Consisting of**

**A COMPLETE COLLECTION OF HIS POEMS, SONGS, AND CORRESPONDENCE:**

\*Arranged Chronologically, and accompanied by numerous Notes and Annotations. The whole preceded by Professor Wilson's celebrated Essay "On the Genius and Character of Burns," and Dr. Currie's Memoir of the Poet, with large Additions in the shape of Commentary, Notes, and Appendix. Embellished by Eighty-one Portrait and Landscape Illustrations. The Landscapes from Paintings by D. O. Hill, R.S.A.

The Work is also published in Parts, 2a, each.

"Unquestionably the best edition of the Works of Burns we have ever seen."—*Court Journal*.  
 "The present edition of the Works of Burns appears to us the most complete that has yet been given to the public. The illustrations are executed in the first style of Art, and the typographical department of the work cannot be surpassed."—*Atlas*.  
 "Both the plates and the notes contribute to give this edition the stamp of nationality."—*Spectator*.  
 "Complete, accurate, and handsome."—*Tait's Magazine*.

Blackie and Son, Queen-street, Glasgow; South College-street, Edinburgh; and Warwick-square, London.

MESSRS. HENRY GRAVES and COMPANY.

Her Majesty's Printsellers and Publishers in Ordinary, have the honour to announce the Publication of

WILKIE'S SKETCHES IN TURKEY, SYRIA, AND EGYPT.

Lithographed in the finest style by JOSEPH NASH, Esq.

This splendid work, consisting of fac-similes of the original drawings Sir DAVID WILKIE intended as studies for composition, but which his untimely death prevented, includes the beautiful subjects of 'The Letter-Writer,' 'The Tartar announcing the Fall of Acre,' 'Portraits of the Sultan,' 'The Pasha of Egypt,' and many others not less beautiful in costume than striking for Eastern character.

"These sketches are twenty-six in number, and of course among them are many others of high interest. Of the whole we may say they are not mere matter of ephemeral taste; but, like the rest of the works of their great author, of a fashion for all time. They are, in fine, what every artist should be intimately acquainted with, and what every lover of Art should possess. The volume has been produced in a style commensurate with the value of the sketches. The ability and experience of Mr. Nash have been employed to place them on the stone; and it is scarcely too much to say they possess all the interest, value, and attraction of the original drawings, which our readers need not be told were eagerly purchased at very large prices."—*Art-Union*, No. 61.

Price: Imperial Folio, half morocco, £4 4; Coloured and Mounted, in exact imitation of the Original Drawings, £10 10s.

A few copies, printed uniform with "ROBERTS'S HOLY LAND," price £6 6s.

London: Published by HENRY GRAVES and COMPANY. Printers and Publishers in Ordinary to her Majesty and his Royal Highness Prince Albert, 6, Pall-mall.

In three volumes, imperial 8vo., containing Fifty Landscape Illustrations, and Maps of the several Counties, on steel, and above Five Hundred Wood Engravings, price Four Pounds, elegantly bound in cloth.

## IRELAND. ITS SCENERY AND CHARACTER.

BY MR. AND MRS. S. C. HALL.

This work being now complete, is recommended to all who desire acquaintance with Ireland. In testimony of its impartiality, the publisher refers to the recorded opinions of the several leading journals of England and Scotland of all parties, more especially to those of the two great political organs, both printed very recently, and after the volumes were brought to a close:—

"Many books and pamphlets have been written, since the beginning of the present century, in regard to the social, moral, and physical condition of Ireland; but generally those works have resulted from meditation in the closet rather than from actual observation of the country and its inhabitants. Most of them, too, have been composed for party purposes, or party objects; and, if we except a few books of an historic character, and one or two others limited to particular subjects, there was, till the appearance of the volumes before us, hardly a single work, within our knowledge, relating to Ireland, which we should be inclined to praise for its moderation, accuracy, and impartiality. The book presents us with a body of facts relating to the sister kingdom, which, being the result of personal observation and investigation, ought at this moment to com-

mand the attentive consideration of all who are interested in its welfare and prosperity. Written in the spirit of great moderation, although not entirely free from political bias, the work stimulates thought and aims to exhibit things as they are, and to attempt equal-handed justice to all parties and to all sects. The work abounds with illustrations, which are beautifully executed; and the sketches of national character with which it is interspersed will afford ample amusement to those who would, without them, have perhaps but little inclination to peruse the more valuable portions of the work."—Times, Oct. 12, 1843.

The most popular work on the beauties and characteristics of Ireland, as a whole, which has appeared for many years, has been brought to a close. For its high quality and trustworthiness, our editors have been more than once complimented by a portion of every party, and the same distinguishing features which marked the early numbers have been preserved to the very close. Partisans may differ from the conclusions at which Mr. and Mrs. Hall have arrived, but no one will venture to say that either the lady or her husband have misstated or misrepresented anything."—*Morning Chronicle*, Nov. 10, 1843.

London: Published by J. HOW, Fleet-street.

Who has lately published.

**A WEEK AT KILLARNEY.**

BY MR. AND MRS. HALL.

Preparing for publication.

A HISTORICAL AND PICTURESQUE GUIDE TO THE RIVER BLACKWATER, IN MUNSTER.

By J. R. O'FLANAGAN, Esq.

With several Engravings. Price 12s.; large paper, 21s.

F. G. MOON,

Her Majesty's Publisher, begs to announce the publication of the following highly important Works:—

**COLUMBUS**

PROFOUNDING TO THE PRIOR OF THE FRANCISCAN CONVENT OF RABIDA HIS THEORY OF A NEW WORLD.

Painted by Sir DAVID WILKIE, R.A.; engraved by H. T. RYALL.  
Prints, £3 3s.; Proofs, £5 5s.; Before Letters, £8 8s.**THE QUEEN RECEIVING THE HOLY SACRAMENT  
AT HER CORONATION.**Engraved by SAMUEL COUSINS, A.R.A., from the celebrated Picture by C. R. LESLIE, R.A., in the possession of her Majesty, 47½ by 27½ high.  
Prints, with the Dedication, £12 12s.; Proofs, with the Royal Arms, £15 15s.**THE GREAT NATIONAL PICTURE OF  
THE CORONATION OF QUEEN VICTORIA  
IN WESTMINSTER ABBEY.**Painted by E. T. PARRIS, Historical Painter to her Majesty the Queen Dowager; engraved by C. E. WAGSTAFF.  
Size, 36½ by 27½ high. Prints, £5 5s.; Proofs, £7 7s.; Before Letters, £10 10s.**THE RETRIEVER,**

A favourite Dog, the property of William Russell, Esq.

Painted by EDWIN LANDSEER, R.A.; engraved by CHARLES G. LEWIS, as a Companion to the 'Distinguished Member of the Humane Society,' by the same accomplished Artist.

Prints, £1 11s. 6d.; Proofs, £2 2s.; Before Letters, £4 4s.

**THE RETURN FROM HAWKING.**From the original Picture, painted for Lord Francis Egerton, by EDWIN LANDSEER, R.A.; engraved by SAMUEL COUSINS, A.R.A., to range with 'Bolton Abbey,' &c.  
Size, 36½ inches by 25 high. Prints, £4 4s.; Proofs, £7 7s.; Before Letters, £10 10s.**A BARONIAL HALL IN THE OLDEN TIME,  
OR, OLD ENGLISH HOSPITALITY.**Engraved from the celebrated Picture by GEORGE CATTERMOLLE, as the Companion to 'Bolton Abbey in the Olden Time,' by SAMUEL COUSINS, A.R.A.  
Size, 32½ inches by 26½ high. Prints, £3 3s.; Proofs, £5 5s.; Before Letters, £8 8s.

THE GREAT HISTORICAL PICTURE,

**SIR DAVID BAIRD DISCOVERING THE BODY OF THE SULTAUN TIPPOO SAIB,  
AFTER STORMING SERINGAPATAM.**Painted by Sir DAVID WILKIE, R.A.; engraved by JOHN BURNET.  
Prints, £10 10s.; Proofs, £12 12s.; Before Letters, £15 15s.**ITALIAN PILGRIMS COMING IN SIGHT OF ROME.**

From the original Picture by C. L. EASTLAKE, R.A., in the possession of the Right Hon. Earl Grey, at Howick Hall.

Engraved in the highest style of line by GEORGE THOMAS DOO, who, upon the completion of this work of Art, received the distinguished appointment of Historical Line Engraver to her Majesty, as a mark of high consideration of the great talent displayed in this interesting subject.  
Size, 33 inches by 25½ high. Prints, £3 3s.; Proofs, £8 8s.; Before Letters, £12 12s.**THE PREACHING OF KNOX BEFORE THE LORDS  
OF THE CONGREGATION.**

Engraved in line by GEORGE T. DOO, from the Picture by Sir DAVID WILKIE, R.A., in the Collection of the Right Hon. Sir Robert Peel, commemorating one of the most remarkable events in Scottish history connected with the Reformation.

Size, 32½ by 25½ high. Prints, £4 4s.; Proofs, £8 8s.; India Proofs, £11 12s.; Before Letters, £15 15s.

**ROBERTS'S HOLY LAND, VOL. I., NOW COMPLETED.**

Containing Sixty-one Views in Jerusalem, Idumea, Syria, &amp;c. Lithographed by LOUIS HAGHE. The Descriptive Letter-press by Dr. CHOLY.

Plain Copies, half-bound morocco, gilt edges, £12 5s.; Coloured ditto ditto, £23 12s. 6d.

Parts XI., XII., and XIII., commencing Vol. II., ARE NOW READY.

The following beautiful and highly interesting national Works, engraved by the most eminent British Engravers, from Paintings by Sir DAVID WILKIE and other great British Artists, are in progress of engraving:—

**THE SCHOOL**

(The latest and most interesting of the paintings of a class by which Sir DAVID WILKIE obtained celebrity), Engraving in Line by JOHN BURNET, F.R.S.

The Portraits styled, by express command of her Majesty,

**"THE STANDARD PORTRAITS."****HER MAJESTY THE QUEEN.**

Painted by J. PARTRIDGE, Portrait Painter to the Queen. Engraving by J. H. ROBINSON.

Prints, £3 3s.; Proofs, £5 5s.; Before Letters, £8 8s. each. Prints, after the first 500 impressions, £2 2s.

These exquisite engravings are near completion, and will be published early this season.

**H. R. H. PRINCE ALBERT.**

Painted by J. PARTRIDGE. Engraving by G. D. DOO, Historical Line Engraver to the Queen.

**THE QUEEN'S FIRST COUNCIL.**Painted for her Majesty by Sir DAVID WILKIE, R.A.; Engraving by CHARLES FOX. 36½ by 27½ high.  
Prints, £5 5s.; Proofs, £7 7s.; Before Letters, £10 10s.**THE CHRISTENING OF THE PRINCESS ROYAL.**

Painted by C. R. LESLIE, R.A., as a companion to 'The Queen Receiving the Sacrament.'

Prints, £10 10s.; Proofs, £12 12s.; Before Letters, £15 15s.

**THE CHRISTENING OF H. R. H. THE PRINCE OF WALES,  
IN ST. GEORGE'S CHAPEL, WINDSOR.**

Containing Portraits of the King of Prussia, &amp;c.

Painted by Sir GEORGE HAYTER. To be Engraved on a large scale.  
Prints, £10 10s.; Proofs, £12 12s.; Before Letters, £15 15s.

A SERIES OF PLATES TO ILLUSTRATE

**DEER-STALKING IN THE HIGHLANDS.**Engraving by FOX, ROBINSON, T. LANDSEER, and other eminent Line Engravers, from deeply interesting and characteristic Pictures by E. LANDSEER, R.A.  
To be published in Parts, each containing Three Plates, with accompanying Etchings by E. LANDSEER, R.A.**CHRIST WEeping OVER JERUSALEM.**To be Engraved by SAMUEL COUSINS, A.R.A., from the original picture by C. L. EASTLAKE, R.A. The same size as 'Bolton Abbey.'  
Prints, £4 4s.; Proofs, £7 7s.; Before Letters, £10 10s.**CHRIST BLESSING LITTLE CHILDREN.**Engraving in Line by J. H. WATT, from the original picture by C. L. EASTLAKE, R.A. The same size as 'The Highland Drovers.'  
Prints, £4 4s.; Proofs, £6 6s.; India Proofs, £8 8s.; Before Letters, £12 12s.**THE WATERLOO BANQUET, AT APSLEY-HOUSE.**Painted by WILLIAM SALTER. Engraving in the highest style of line by WILLIAM GERRATSHACH. "Containing the portraits of men whose names are as immortal as their country's glory." 47 by 28 high.  
Prints, £10 10s.; Proofs, £12 12s.; Before Letters, £15 15s.**NAPOLEON AND THE POPE**(A work of European interest, and high historical importance).  
Painted by Sir DAVID WILKIE, R.A.; Engraving in Line by J. H. ROBINSON.  
20 by 26½ high.

F. G. MOON, her Majesty's Publisher in Ordinary, 20, Threadneedle-street.

London:—Printed at the Office of PALMER and CLAYTON, 10, Crane Court, Fleet Street, and Published by JEREMIAH HOW, 132, Fleet Street.—February 1, 1844.